MODERN BUSINESS

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Modern Business

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AND FIRST EDITOR-IN-CHIEF
OF THE

MODERN BUSINESS SERIES

Advertising Principles

By

Hugh E. Agnew, A. B.

Professor of Marketing, and Chairman,
Department of Marketing,
New York University

AND

George Burton Hotchkiss, A. M.

Professor of Marketing,
New York University

Alexander Hamilton Institute
New York

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PREFACE

Advertising has become a tremendous source of business power, building up markets for new products, changing the habits and attitudes of consumers, educating them to new and higher buying standards, and creating nationwide prestige for products and business institutions. Its resources for reaching and unifying public interest are recognized and employed even outside the world of business, as illustrated by the efforts of political and social welfare leaders to obtain popular support for their various causes, through skillfully prepared advertising campaigns. More recently, it has been proposed to foster international peace, and to avert war, by utilizing the power of advertising to mobilize public opinion.

Without going beyond the confines of business, however, it is sufficiently evident that modern advertising is a force of colossal potentiality. Improved means of communication and transportation, such as the radio and the airplane, have widened its range of influence. The development of urban centers, the growth of newspaper circulation, even the very standardization of articles in daily use, have served to make easier the task of carrying the seller's message to a nationwide public. One result,

logically, is the development of advertising budgets involving the annual expenditure of a million, or several millions, of dollars. These large sums are spent, not only to introduce a new product to a nation, but, more typically, to maintain a public confidence already acquired, and to assure a stable market.

The business executive should understand, both the power that advertising places at his disposal, and the necessity of giving it adequate and continuous financial support. He is concerned, naturally, with a judicious and well directed use of the funds available for advertising purposes. To that end, he selects carefully the members of his advertising department, confers with them frequently, and seeks himself to acquire a more thorough understanding of the conditions under which advertising obtains maximum effectiveness. This volume has been written with his problems always in the foreground.

Few men are better known in their field of study or have done more to develop a progressive, rational body of advertising principles, than the authors of this text, Hugh E. Agnew, Professor of Marketing, and George Burton Hotchkiss, Professor of Marketing, of New York University. They have selected, for this volume, such materials as will aid the business executive who has to supervise an advertising department, or who helps to pass on the advertising and sales policies of his company. Their illustrations have been chosen from the actual transactions of

business concerns which have shown, by results, their knowledge of how to advertise profitably.

Professor Agnew began his career as an advertising printer and so applied his knowledge of advertising as to build up a large mail-order business; at one time, as a result of mail-order solicitation alone, he was printing about two-thirds of all the optical blanks used in this country. For several years he was engaged in sales management for A. Schilling & Company, Pacific Coast specialty grocers, employing about sixty-five salesmen. For two years after the War he was editor of *Western Advertising* and, subsequently, on the staff of *Printers' Ink*. While engaged in special research work for the Periodical Publishers' Association, he made studies of the history and development of practically every large national advertising account.

Professor Hotchkiss, with a fine journalistic background, has found time, apart from his academic duties, for active participation in important advertising affairs. For several years, he prepared copy for the George Batten Company (now Batten, Barton, Durstine & Osborn). Later, he was marketing counsel for James F. Newcomb & Co., Inc., and has also acted as an independent consultant for a number of important advertisers and agencies.

EDITOR-IN-CHIEF.

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ADVERTISING PRINCIPLES

CHAPTER I

WHAT IS ADVERTISING?

1. ***The visible part of business.***—Advertising is an announcement to the world, by a firm or company, telling who it is, where it is, and what it has to offer. It is an invitation to get acquainted and a statement of the basis upon which it asks patronage. It sets a standard for the inside workers, and a limit for the outside representatives of the advertiser. If successful, it is the first point of contact that opens the way to permanent friendship. On the other hand, it is a boomerang if it deceives or alienates the buyer, for it enables him to warn all acquaintances of a product or a firm made conspicuous by publicity.

An advertiser is judged almost as much by his advertising as by his product, for hundreds or thousands, even millions, may see the advertising before they know the goods or services offered. The reserved dignity of the announcements from stores like Marshall Field & Company and B. Altman & Company and the bargain offerings of many other stores picture to the public the character of the store adver-

tised. The advertising of the Nettleton Shoe Company has a well-groomed personality indicating conservatism and distinctiveness in style. The Douglas Shoe Company radiates a friendly feeling of fellowship in its advertising. The soul of the firm is, or at least should be, visible in its advertising. As is the advertising, so is the firm, in the mind of the public.

The purpose behind advertising is often obscure, despite the fact that the advertising may be extremely conspicuous. A firm may spend vastly more money in sales promotion work, in research work, or in experimentation, than in advertising. Yet, because only the advertising is seen by the public, it is the advertising that is most talked about and criticized.

Even successful business men sometimes fail to understand the place and purpose of paid publicity. They have heard stories about the vast sums that are spent for advertising and, as they are not consciously influenced by it, the expenditure seems to them to be wholly unnecessary; at least, if not wholly unnecessary, it seems vastly overdone, and so to them represents an enormous waste. This is true particularly of those who have made an unsuccessful attempt to advertise.

On the other hand, those who are the most active purchasers welcome advertising. To the treasurer of a steel company, it may seem that an unnecessarily large part of such magazines as *Power* and *The American Machinist* is given to advertising. But to

the men in charge of the buying, the advertising pages are filled with live, interesting news. They are buyers' guides.

So it is with women of the household. They are usually credited with spending 80 to 85 per cent of the family budget. Advertising is a vital part of newspapers and magazines to them. It actually saves time for them and thus helps their business of supplying household needs. They do not find their publications "too big."

2. *The vast amount of advertising.*—Many estimates and investigations have been made to determine the amount of advertising in the United States and Canada. None of these has been at all conclusive, and all are certainly far from being accurate. One of the reasons for this is that no two investigators agree as to just what should be charged to advertising. One would include samples; another, window displays; a third would exclude both. Still others insist that part of the rent, especially of the big stores, should be charged to advertising, inasmuch as they pay higher rates in order to get windows facing busy streets. In fact, the amount of rental is partly determined by the number of people who pass a location.

But leaving out all controversial expenditures, and confining the estimates to those about which there is no difference of opinion, such as magazines, newspapers, billboards, car cards, direct mail and directories, the amount spent annually in the United

States and Canada is probably between $1,500,000,000 and $1,750,000,000. That is a vast amount of money, yet one should stop to consider that there are between 120,000,000 and 130,000,000 people who may be influenced by this advertising. Dr. Paul H. Nystrom estimated that the retail business of the United States alone was $44,000,000,000 during 1928. If these estimates are proportionately correct, the entire amount that advertising costs would be only about three per cent of retail sales.

Of course, a large part of the advertising is done by manufacturers and a very considerable part is industrial advertising to promote and maintain the billions of annual factory sales. Consequently, the amount of advertising money that comes out of each dollar of the consumer's expenditure is small indeed.

3. *Great fortunes made by advertising.*—When we speak of making a fortune in advertising, we must make a number of mental reservations. Advertising alone does not produce a profit; it must be coupled with good business management to succeed. Advertising produces profits in much the same way that wealth is produced by great inventions. The men who first put points on screws, and rubbers on the ends of lead pencils, made great fortunes out of their inventions, but as far as can be learned the luckless man who invented the original zipper, or stripper, never made anything out of this ingenious and highly useful device. The reason is that the two former were well marketed, the latter was not. A

subsequent improvement in the stripper, with good advertising and selling, has developed it into a lucrative business for the Hookless Fastener Company.

So it is with advertising; in order to succeed, it must be coupled with good marketing, good management, and a host of other requirements, including good business. There is danger of giving advertising undue responsibility for the conspicuous success attained by a number of advertisers. Where sales have come wholly or primarily through advertising, its value as a profit producer stands out more distinctly and permits fewer opportunities for controversy. Each man who invested $100 in the original Cream of Wheat Company afterward drew as much as $2,500 a year in dividends on his small investment. The product offered was one that could have been secured at any flouring mill, but it was the first time that this product had been given a definite name and recommended as a breakfast food. Rastus, the smiling colored man, is responsible for these sales, as no sales organization has been maintained by the company.

Bon Ami, Knox Gelatine, Sani-Flush, Odorono, Mum, Cuticura, Absorbine, Castoria, North West Yeast Company products, Pepsodent, Packer's Tar Soap, and Swans Down Flour are among the commonly used household products that were put on the market primarily by advertising and that grew out of comparatively limited capital. At least two-thirds of them have not employed salesmen regularly, if at

all. Probably there are many more of similar experience that could be added to the list if one were to make an extensive investigation.

It is a common saying among advertising men that no product succeeds with advertising that might not be made to succeed without it. The idea is that advertising is an aid to business, not a means of making profit in itself. Procter & Gamble, as an example, have attained great success by using advertising. With their excellent products and careful manufacturing, merchandising, and sales policies, they probably would have been successful without advertising —but probably not to the same degree. In advertising to get employees for their factory, they guarantee steady work eleven months in the year. They say they are able to do this because their advertising makes them absolutely sure of a market.

It is unnecessary to make a list of successful advertisers. Turning the pages of a general magazine is almost like going through a directory of advertising manufacturers who have made and are making money because of their advertising. Practically all great merchants have been great advertisers. John Wanamaker, Inc., Marshall Field & Company, J. L. Hudson & Company, and most of the other leaders frankly admit that their achievements would have been much smaller if they had been denied the advantages of advertising. The great mail-order institutions have depended upon their advertising for sales even to a greater extent. Jobbers, bankers, ship-

pers, book publishers, railways, hotel companies—almost every industry and line of commerce—have found advertising profitable.

4. *Fortunes have also been lost in advertising.*—The story of a failure is seldom as interesting as the story of substantial success. So in advertising, as in fiction, it is the successes that are featured, not the failures. Besides, when a man or firm makes an unusual success, there is seldom a strong aversion to talking about it, but people do not like to have their failures given unnecessary publicity. A pessimist who has a wide acquaintance among advertisers recently said to the writer that more people have lost money in advertising than have made money. The statement was probably much exaggerated and is wholly incapable of proof; but even this man would not admit that as much money has been lost in advertising as has been made. The assertion is repeated here to emphasize the fact that there is always possibility of loss when money is expended in advertising.

A study made by the New York University Bureau of Research showed that from 3.2 per cent to 21.3 per cent of the advertisers in about thirty general and class magazines discontinued each year. That does not mean that these firms failed or that their products have gone off the market. Neither would it be right to assume that the money they spent in advertising was entirely lost; but it is evident that the advertising did not prove profitable.

The survey showed that, during some years, more firms discontinued advertising than started, but the total resulted in a growth of from 691 to 1,168 advertisers in eight years.

There are five chief reasons for advertising failures. The first is attempting to sell an article without merit. There may have been a time when advertising would sell almost anything; in fact, it has sold articles not only devoid of merit, but positively injurious. Probably in every case of that kind, a considerable amount of misrepresentation was used. That is no longer permissible or possible. With the general censoring of copy by the owners of media and the aggressive work of the Better Business Bureaus, false advertising has been greatly reduced.

At one time, at least three cleaning machines of very little intrinsic value were being advertised, which resulted in great loss not only to consumers but also to those who were financing the propositions. Perhaps the most extensively advertised washing machine ever placed on the market also proved a heartbreaking failure, but not because the advertising was poor—it was considered excellent. In fact there were many initial sales, but the machines were defective; many were returned, and few, if any, new sales were made on the recommendation of owners.

The second main reason for failure is that some advertisers attempt the impossible. The manufacturers of bicycles in a coöperative campaign made an

effort to prolong the vogue of bicycle riding, but, in competition with low-priced automobiles and motorcycles, it was impossible.

The third reason why advertising fails is a lack of funds. Many good campaigns have had to be abandoned, because it cost so much more than was estimated to achieve the purpose for which they were inaugurated that the necessary money could not be secured. A coöperative campaign for full-fashioned hosiery comes to mind. The manufacturers attempted to educate clerks of various stores and the buyers of hosiery to the difference between the true and imitation "full-fashioned" wear and to the advantages of the former. They found, however, that $150,000 was not sufficient to accomplish their objective. No more funds were available, so the campaign was discontinued. It is not always possible to avoid a contingency of this kind, but the estimates made by a responsible advertising agency may help to prevent it.

Fourth, advertising often fails because of "faint heart." Time and again advertisers have undertaken to put an article on the market, but have lost their courage when they found how much money was really required to do adequate advertising. Without attempting to give illustrations, it is sufficient to warn the new advertiser or the prospective advertiser that spending a little money is frequently equivalent to throwing it away. A careful market analysis and

an adequate trial campaign will go a long way toward eliminating the gamble as well as much of the guesswork.

Fifth, advertising has frequently failed because it was so poorly done. Wrong appeals have been used or wrong media have been chosen. The advertising has not been timely, or it has not been tied up with the other sales work. In fact, as many things may go wrong with an advertising campaign as with a political campaign.

5. *The place of advertising in business.*—The three traditional objectives of a successful sales policy are: (a) to get new customers, (b) to get all of each of your customers' business, and (c) to hold customers. Advertising helps to accomplish all of these. For obtaining new customers, the function of advertising is obvious, whether it serves to introduce the firm, the product, and the conditions of sale, or does whatever missionary work is necessary. Selling a customer all that he buys and preventing customers from drifting away absorb a large part of the advertising energies of such firms as Squibb, Swift & Company, Buick Motor Car Company, Campbell Soup Company, and a host of others. It is so easy to entice a customer away with a new offering that the advertiser has constantly to remind his consumers of the merits of his products and of the service that he offers to them. When one considers the large number of items used constantly in the household, the necessity of continuous educational advertising

for the manufacturer is apparent. The well-stocked grocery store carries about 2,000 different items; the hardware store and drug store have even more. These with all the other purchases make the vast number of products that go into the home appalling. It behooves the manufacturer, therefore, to see to it that his product is not forgotten and that the million new homes established in the United States and Canada every year are properly introduced to his offering. He cannot rely on the retailers to tell customers of the thousands of items that they carry, much less to go into detail on the merits of each product. The necessity of this continuous educational advertising is demonstrated over and over again in the correspondence of readers with the publishers of one of the leading magazines for women. This particular publication, like most of its kind, is careful to exclude products without merit, and those which are not kept up to standard. As soon as a product ceases to be advertised in this magazine, letters begin to arrive asking what is the matter with it, if it is no longer worthy, or what has happened that it is no longer advertised.

6. *The business of advertising.*—No one has yet given a satisfactory definition of the term "advertising," nor has anyone cataloged the various kinds of employment that advertising includes. The "sandwich" man, the "ad" solicitor, the copy writer, and the man directing a million-dollar campaign are all in some sense advertising men.

An advertising agency is an organization whose business it is to give aid and counsel in selling things. It will be presented here, because it practices all of the activities that belong to legitimate advertising and for other reasons that will be apparent. An advertising agency is made up of business men and advertising specialists or, preferably, business men who are advertising specialists. For convenience, the organization is divided into several departments. Each of these will be discussed in the following paragraphs, and it is hoped that the reader who is interested in advertising as a possible business may be helped to decide as to what particular part he might find most congenial. For the larger number of readers who are already established in business, it may prove interesting in selecting an agency or in organizing the advertising department of a firm.

7. *Research and market investigation.*—The need and value of market research and investigation are best illustrated by citing the experience of a manufacturer of baked beans, who prepared his copy and illustrations and chose his media with the idea of convincing the public that his were the most toothsome baked beans on the market. In short, the purpose of his campaign was to be sharply competitive; to get as much business as possible from competing manufacturers. He found that his sales increased very slowly. The advertising was good, it seemed ample in its scope, but the results were unsatisfactory.

Eventually, through the influence of the advertis-

ing agency, he had a market analysis made. This revealed that in about 60 per cent of the homes baked beans were a negligible part of the diet: about 20 per cent of the housewives baked their own beans; about 10 per cent bought his product; and the remaining 10 per cent bought from his various competitors. He saw that, instead of directing his advertising to the 60 per cent who were not eating baked beans and developing a market with them, or inducing the 20 per cent who baked their own to buy from him, he was expending all his advertising energies in a struggle to get the 10 per cent of the market that was supplied by his competitors. He changed his advertising to appeal to the 80 per cent who were not buying baked beans and found it was many times more resultful.

This suggests the activities of the research department. To estimate the size of the market, to find out likes and dislikes, to determine the prejudices and even superstitions of consumers, to measure the strength of competitors, and to discover the strong and weak points of the product—all are included in research. It is for the research department to learn the most advantageous size of package and the best package design; sometimes also to suggest changes in manufacturing the product or in the channels of distribution through which it is offered.

8. *Writing copy.*—Writing copy is one of the services an advertising agency performs which is of the utmost importance to its clients. While this topic

will be given much more complete consideration in later chapters, an outline is in place here. First, a thought as to the importance of good copy. Almost every advertising man of experience can cite instances of failure in advertising incurred, because the copy was not well prepared. Typical of these is the experience of William Wrigley, Jr., who early in his business career spent $40,000 one year in advertising his chewing gum. Sales were disappointing and he was about to change his method of business when an advertising man pointed out the weakness of his copy and suggested an improvement. Accepting the advice, advertising was continued with great profit and has grown into campaigns which cost annually close to $4,000,000. The Burroughs adding machine did not become an outstanding success until an advertising man began to offer it as a tool for better business records rather than as a mere computing machine; since then its success has been phenomenal.

Writing "copy" is a technical job for which few manufacturers are qualified. The late Charles W. Post, Colonel Emery Mapes, and Seymour Eaton are three executives who personally supervised their own advertising. The market that Post created for Postum and Grape-Nuts and the fortune that he amassed through his manufacturing and advertising were monumental. Colonel Mapes was equally successful with Cream of Wheat, and Eaton made Tabard Inn teas and coffees widely successful. Usu-

ally, however, the manufacturer is not a good copy writer. He is too much interested in details and in technicalities of production and is inclined to overestimate greatly what the public knows of his product. He can seldom get the right point of view. He writes about the things that he likes to talk about rather than about the things that his consumers want to know.

It is now commonly conceded that advertising, to be permanently successful, must be of some service to the reader as well as to the advertiser. The ability to sense what consumers would like to know about the product and to devise the most effective way of conveying that information quickly and interestingly is the work of the copy writer. It requires not only an appreciation of language, but also a keen sales instinct. Literary men have not often written good copy; the salesman who can write is the more promising material out of which to make a copy writer. Usually the difference between good copy and poor is the difference between success and failure.

9. *Applying art to display.*—More and more, art has become an aid to selling, but it is perhaps even more difficult to secure art that will really sell than to get copy that will sell. Some of the leading artists who have a marvelous technique and the finest visualizing ability are so lacking in the fundamentals of salesmanship that it is difficult to use their splendid talents in advertising.

One of the most highly paid artists in America

made a picture to illustrate Mazda lamps. The figures were perfect in technique and most interesting in pose; the colors were all that any artist could desire, but there was nothing in the illustration that would make anybody think of, much less desire, Mazda lamps. The art buyer appreciated this and conceived the happy idea of having another artist insert a Mazda lamp under the pointing finger of one of the figures. The whole picture immediately took on a new meaning. The interest then centered on the lamp rather than on the figures, and the advertisements that were produced with the altered illustration proved highly satisfactory.

More and more advertisers are coming to use the talent of the best artists. It costs money, as much as $2,500 frequently being spent to illustrate a one-page magazine advertisement. But it has been proved that the best art is the cheapest when figured in cost of returns. Of course, that does not mean that only the best art may be used profitably under all circumstances. On rare occasions a crude drawing may be made to tell the story adequately. But in presenting individuals, textures, and detail of form to millions of readers, high-class art is cheap in terms of results.

As much technical ability is required to select art work for a campaign as to write the copy or to make the market investigations; to get art that is good from the artistic standpoint and that embodies good

salesmanship requires an appreciation and knowledge of both.

10. *Buying space.*—With all the data available on publishers' rates and the universality with which the better publishers maintain these rates, it might seem to the business man that buying space would be more or less routine. There is, however, quite as much opportunity to exercise good judgment in the selection of space as in other branches of the highly technical work of advertising. There is a current phrase that one "buys" advertising. That is not accurate, especially as applied to space buying. What the space buyer actually does is to select carriers of the advertising message, the means of transmitting information.

To "drop" a postal, write a letter, dispatch a message, make a telephone call, send a messenger, or even a delegation of distinguished citizens, put a notice in the newspaper, or have it broadcasted, are all common and appropriate ways of sending information. As to which is the best, circumstances must decide. If an ambassador from a foreign country is to be invited to visit a city or to participate in some unusual occasion, it is common practice to send a delegation of prominent citizens to present the invitation. In that case there would be "much prestige in the medium," as an advertising man would say. Just when the size of the delegation may be reduced to a single messenger, or when the messenger

may be replaced by some other form of communication, may require a nicety of decision which only the experienced are capable of making; so in advertising. A full page of a New York paper was profitably employed to carry a message to only thirty purchasing agents. Another time, a half page was used in a Washington newspaper to attract the attention of just one man. In one instance the *Saturday Evening Post* was economically used to reach the people of only one city. It is true that these are extreme applications of judgment in purchasing space, but the space buyer must recognize the unusual opportunity.

It is fairly well established that to reach professional men successfully—like the physician, the attorney, the dentist, the architect—their particular publications should be used. It is very difficult, indeed, to get a professional man to send for a book pertaining to his profession by advertising it in general media. He will be responsive, however, to an announcement in his professional publication. On the other hand, the business man is more responsive to the general media, as well as to the publications dealing with his particular line of business.

Space buying is another example of the prevailing technicalities of modern business. Few advertisers attempt to select their own media if they are doing advertising that is at all extensive.

11. *Managing production.*—In every advertising agency, someone has to look after the actual pro-

Here every vista
offers real suggestions
Hampton Shops
Now that the season is upon us when the smaller things of beauty—objets d'art, bibelots, call them what you will—are being eagerly sought for by the discerning, it is truly astonishing how may beautiful gift suggestions are offered at the Hampton Shops. These take the form of unusual lamps, rare vases, small tables that may be used for coffee or smoking, very lovely screens, writing tables, leather desk sets, as well as more important pieces that would assuredly prove welcome gifts. The many delightful interiors at the Hampton Shops are indeed a veritable treasure-house of lovely things charmingly suited to holiday giving.
18 East 50th Street ··· New York
Furniture Decoration · Antiques

Just plain type, but it has the suggestion of smartness.

duction of the advertisements. The copy writer will furnish the manuscript and the art manager the layout and illustration, but both of these must be given further preparation before they can be turned over to an advertising medium for reproduction. The manuscript has to be put into type and the engravings, or "cuts," have to be made for reproducing the illustrations. The kind of type used will depend upon many conditions. The kind of engraving will be governed by the nature of the art work and the texture of the paper upon which it is to be reproduced.

The buying of printing should have as much careful consideration as the buying of the most important materials for a factory. Printing establishments have become vast factories, and the printer less and less of an artist. Whatever art is to be embodied in the printing must be placed there before it is put in the hands of the workman. For that reason most of the large printing establishments have added a service department, in which men of special skill and training assist customers with problems that arise in connection with their printing.

Whether he is associated with an agency or with the advertising department of a manufacturer, the technical man is absolutely essential for preparing the reproduction equipment of the advertising. Not only is it necessary to prepare the type and engravings, but, if a considerable number of media are to be used, the reproducing materials have to be duplicated for each.

The advertisement for 125 newspapers has to be mechanically prepared in such a way that the newspapers can handle it with the least possible trouble and at the same time produce the best possible results. All of this is work for the production manager.

12. *The advertising department of a business.*— There is still much discussion as to just what part of advertising should be prepared in the advertising department of the firm and how much can better be turned over to the agency. No general rules can be laid down for this division of labor. Some very

large advertisers, like Westclox and Cream of Wheat, have small advertising departments. Occasionally, a large advertiser dispenses entirely with the advertising department and has the sales manager function directly with the advertising agency. Others, like Sears, Roebuck & Company, may have scores of people in the advertising department and even, as in this case, maintain elaborate printing and bookbinding establishments.

The work outlined above is all necessary even in the small advertising campaign. Except in cases where there is much circularizing to do, many samples to send out, and a large amount of advertising to be done coöperatively with distributors, the work of the advertising is being shifted more and more to the agency. If the advertiser finds it to his advantage to do most of this work, he will have to employ men of the same kind of ability as are to be found in the advertising agencies.

REVIEW

Name some products other than those mentioned in the Text which were put on the market primarily by advertising.

State the main reasons for advertising failures.

Show how we as individuals benefit from advertising.

In your imagination, go through a day without having made use of any advertised article, service, or material.

Prepare a list of several unadvertised articles that you think might be advertised successfully. Keep this list for subsequent criticism.

NOTE: The Reviews throughout this Volume are for the personal convenience of the reader in testing his understanding of the Chapter. It is not necessary for the subscriber to submit written answers to the Institute, except in a case where he may feel uncertain as to his grasp of the question under consideration.

CHAPTER II

SOME ECONOMIC ASPECTS OF ADVERTISING

1. *Is there too much advertising?*—The enormous increase in the use of advertising since the beginning of the present century has naturally aroused discussion and debate regarding its economic justification. This is as it should be. Any activity that commands an annual expenditure of over a billion dollars should be critically examined to discover its contributions to the public welfare. This expenditure calls forth widely different reactions in the minds of different persons according to their particular viewpoints and interests, and particularly according to the economic theories to which they subscribe.

Among advertising men themselves, there are some who swell with pride at the thought that theirs has become one of the great industries. To them its billion-and-a-half dollar expenditure is visualized as an army of workers, with its generals and staff officers mapping out campaigns and its battalions of copy writers, artists, printers, and bill posters executing the details. They gloat over the tons of paper, barrels of ink, and myriads of electric light bulbs that are consumed in the advertising process. They may even see in this swarming activity sufficient proof

of the economic value of advertising. Because it is a big business, it must necessarily be a beneficial business. This explanation may perhaps satisfy those who believe in the "make-work" theory of economics, but others would prefer to see more emphasis placed on the "work-saving" function of advertising. Like the electric power industry and the automobile industry, the advertising business has grown because it has multiplied the power of the human hand and brain.

The constantly increasing expenditure for advertising is pretty fair evidence that its users have found it a productive and profitable investment. Obviously, if more economical methods of accomplishing the same purposes were available to them, they would have adopted these methods in place of advertising. They have a job of selling to do and naturally want to use the cheapest method of doing it effectively. Advertising must be the cheapest method; otherwise they would not have continued to use it in constantly increasing amounts.

A counter argument, however, is advanced by opponents of advertising. They admit that manufacturers and retailers nowadays find advertising a necessary force in their selling processes, but they do not believe it takes the place of more expensive methods that would otherwise have to be used. Instead, they contend that it is an added expense to which each individual has been driven by the advertising of his competitors. In short, it is competitive

armament, in the use of which various competitors wastefully strive for supremacy. The more one manufacturer uses, the more his competitor must use in self-defense.

This pessimistic belief is held in all honesty by many professional men, some economists, and even a few business men, including one or two who have used advertising extensively to promote their own interests. The belief is fostered, consciously or unconsciously, by some advertising solicitors who urge a business man to advertise because his competitors are doing so and will take away his customers unless he fights equally hard to hold them.

Undoubtedly, there is a considerable percentage of advertising that is undertaken from competitive motives. Another percentage represents the vanity of manufacturers who crave publicity. Possibly a small percentage may have been inspired by a desire to escape the excess profits tax, although this motive cannot be very influential today. The amount of advertising that falls within any of these groups, however, is far smaller than is popularly estimated.

An overwhelming majority of advertisers use advertising because it accomplishes a part of their selling work which they could not accomplish so economically by any other means. They would continue to use it even if they enjoyed a virtual monopoly in their fields. Indeed, some companies that are dominant in their respective fields, like Kodak in cameras and Campbell in canned soups, are among the most

consistent advertisers. An increasing number of associations of producers or manufacturers, such as the citrus fruit growers, the Face Brick Association, and others, conduct coöperative advertising campaigns.

All such campaigns, and most others, must ultimately justify their cost by yielding a profit to those who finance them. Evidently they are doing this in the majority of cases. The complaint that there is too much advertising is, therefore, as absurd as the complaint that there are too many motor cars, too many houses, or too many retailers. Anything that performs a useful service will tend to increase in amount until the law of diminishing returns checks its growth by rendering it non-productive. That point may not be far distant for advertising—or for motor cars—but certainly it has not yet been reached.

There is one question, however, that demands more serious consideration. Admitting that "advertising pays," whom does it pay? Does the advertiser alone reap the benefit? And is it at the expense of the consumer—the advertisee? Does advertising represent an added item of cost which he must pay whenever he buys an advertised article, and which he can avoid by buying an unadvertised article? And if so, does he receive anything extra to justify the extra cost?

2. *Who pays the advertising bill?*—There is no escaping the fact that, in the long run, the cost of advertising, like the cost of everything else that enters into

our life, is paid by the public as a whole. The billion-and-a-half dollar cost of advertising is spread somehow over the whole population of the country as one of the costs of living. It means, on the average, perhaps, a per capita tax of $12 to $14.

This is a very small sum, compared to what we pay for transportation, housing, and personal sales service. The only reason why it has seemed large is because advertising itself is so obtrusive. By its very nature it permits of no concealment. Many of the other things we enjoy and pay for find their places in our budgets without our being aware of the fact. We do not readily see, in the cost of an article purchased at a store, the items which represent freight, handling, storage, the expenses of traveling salesmen, and a multitude of others. Usually these items are many times as large as the advertising item. Some of the largest advertising appropriations represent only one, two, or five per cent of gross sales. In other words, only a few cents out of the consumer's dollar go toward the advertising cost. On the other hand, from 15 to 50 per cent of the price the consumer pays may be required to cover the salesman's commission and other selling charges. For the average article, this personal sales cost is so large an item that one would be simply astounded were all the facts known.

3. *How advertising pays for itself.*—But this advertising tax of $12 a year does not represent an added expense which would be entirely saved if the

advertising were not done. Some of the staunch advocates of advertising go so far as to say that the consumer pays nothing at all; that the cost of advertising is absorbed by the economies it effects. These economies come through saving in production costs by mass production (made possible only through mass distribution), and through saving in selling costs (made possible by increasing the efficiency of the personal salesmen and lessening the amount of selling time and selling effort otherwise required of agents and dealers). A part of these economies is retained by the manufacturer, but the consumer reaps a large share of the saving, either through lowered price or through improved quality at the same price.

That these economies have actually been effected in individual cases has been shown definitely in figures by a number of advertisers—perhaps a sufficient number to warrant the conclusion that, as a general rule, advertising does tend to pay its own way by cutting down the costs of production and distribution. This, at any rate, is the conclusion of the Committee on Distribution of the Chamber of Commerce of the United States, that presented a report on this subject. Cases were cited of about forty prominent manufacturers who have consistently used national advertising.

Many companies, of course, could not furnish the committee with any figures because they did not know themselves whether their advertising had re-

sulted in cutting the costs of production or distribution, inasmuch as they had never tried to get along without advertising. In the marketing of such recent commodities as automobile tires, for example, advertising has been used from the very inception of the industry, and it is almost impossible to estimate what conditions might have been without it. It is evident, however, that the consensus of opinion among large-scale producers in this field is that, if they tried to dispense with advertising, they would find alternative methods of selling more costly.

Manufacturers are continually experimenting with alternative methods. Some of them look longingly at "free" publicity and try to get the editorial columns of newspapers and magazines to carry propaganda favorable to their interests. Such work, however, generally requires the services of an astute and highly paid publicity expert and is at best uncertain, because the better publications naturally are on their guard against such propaganda. This is not merely because free publicity in its editorial columns tends to deprive a publication of some revenue it would otherwise derive from selling advertising space to free publicity seekers, but also because the insertion for any commercial organization tends to destroy the unbiased character which the news and editorial columns should have. It tends to undermine the reader's faith in the publication; in the long run, it depreciates the value of the advertising space for the purposes of the paying advertiser.

Aside from this, free publicity often verges dangerously close to misrepresentation and false pretense; it appears to present a message as coming from an unbiased source when it actually originates from a source that is distinctly biased.

Another alternative method occasionally tried is that of house-to-house canvassing, in which personal sales representatives are relied upon to do the manufacturer's entire work. Even here, companies that have been most successful with this method have generally turned to advertising to do a part of their introductory work. They find it expedient to insure that their representatives shall meet with a favorable reception from the consumer and thus have a higher percentage of effective calls.

It would not be safe to conclude, however, that all the present cost of advertising is absorbed by the economies it effects. There are some classes of advertising in which this purpose is not even aimed at. There are others in which the aim has been poor and, because of misdirection or poor quality, the advertising has been wasteful or almost a complete loss. This, however, does not invalidate the general truth that advertising is a cost-saving method of distribution. Cost-saving appliances in other fields, like agriculture or manufacture, do not prove to be economies when they are misapplied. A farmer in the hilly regions of New England would find a gang plow and grain harvester a wasteful expense. A delicatessen shop might never be able to get back the

cost of an investment in a bookkeeping machine. So in marketing, there are instances where companies have used the tool of advertising in fields for which it was unsuited and for purposes which it was incapable of accomplishing. The general law of survival will gradually weed out the advertisers who make mistakes, and the understanding of the science of advertising will tend to cut down the wastes of all.

4. *The high cost of distribution.*—The statement that advertising is a cost-saving method of distribution is in no way disproved by the well-known fact that distribution costs have been constantly rising in recent years. They have risen along with the increased specialization of industry and the rising standards of living. The process began when the family ceased to produce everything it consumed; it was speeded up by the Industrial Revolution; it gained further impetus from deferred-payment buying, style obsolescence, and other factors since the World War. It will continue, so long as the gains from mass production are sufficient to outweigh the added expenses of intensive sales efforts.

It is a simple mathematical fact that the smaller the proportion of workers required to produce the commodities we consume, the larger the proportion required to distribute them; and the more numerous and varied the commodities customarily bought, the more service is required in distribution. Add to this the fact that consumers are expecting services in delivery, credit, and information to an ex-

tent unheard of in the past century. No wonder a large percentage of the consumer's dollar goes toward the cost of distribution. After all, this need not worry him. Whether the dollar represents 60 cents for production and 40 cents for distribution or 40 for production and 60 for distribution matters little; the main point is that the dollar shall continue to buy an equally good or a better article.

Moreover, it must be recognized that we have today an enormous surplus capacity for production. It is inevitable that every available force to stimulate and diversify consumption shall be used. If this process involves a somewhat extravagant use of advertising, it is nevertheless a less serious waste than idle plants and hands would be.

All this is by no means intended as a defense of wastes in distribution. But if *waste* is interpreted as meaning *avoidable loss,* then the wastes in distribution are less than is popularly estimated. Even the most bitter critics of advertising have not yet succeeded in showing how the reduction of advertising expenditures would result in a reduction of waste. They have simply shown that, if the consumer would take more of the burden on his own shoulders, he would not have to pay others so much for the service —and he knew that long ago!

5. *Retail advertising.*—It is interesting to note that practically all critics of advertising have concentrated their fire on manufacturers' national advertising. Some, indeed, have specifically excepted

retail advertising from censure, although this field accounts for at least a third and probably a half of the total expenditures.

One reason is that the economic value of such advertising is a matter of daily demonstration. When a department store advertisement costing one thousand dollars results in traceable sales of fifty thousand dollars worth of rugs or chairs, its efficiency can be determined to the smallest decimal. The store is continually experimenting with methods to lower its selling costs. The manager would doubtless agree that some media and methods are uneconomical for his purposes, but could easily refute the statement that all advertising is economic waste.

The manufacturer of the chairs and rugs, however, is not always in so fortunate a position. He may know that the "consumer acceptance" of his merchandise—which was developed by national advertising—was a factor in persuading the retailer to stock them, and contributed to the success of the retailer's bargain sale. But his knowledge is largely a matter of faith. He may be quite unable to quote figures that show the exact returns on his advertising investment. He may even be unable to prove that he would not have been equally successful without the advertising.

The difficulty is that only the physical sales across the counter are absolutely measurable in dollars and cents. The preliminary steps toward the sale occur in consumers' minds and are intangible. Through the manufacturer's advertising, consumers learn that

the article exists; they become acquainted with its name and its distinctive qualities; they find out how it will minister to their health, wealth, or comfort; they become convinced that its purchase is wise as well as desirable. The process may take months and may involve many different messages. Yet it is a necessary prelude to the retailer's advertisement or window display telling consumers where they may buy the commodity and at what price. There is no valid reason for making any distinction, on economic grounds, between manufacturers' national advertising and retailers' local advertising.

With the development of scientific methods, we may sometime be able to learn more exactly the productiveness of general or "goodwill" advertising. Some progress toward this end has been indicated by experiments in testing brand familiarity. (See "The Measurement of Advertising Effects," by Hotchkiss and Franken.) Doubtless it will never be possible to gauge the value of the advertising force with the same accuracy as it is possible to gauge the value of the sales force. Even now, however, the largest and most consistant advertisers are able to predict with a fair degree of certainty the results to be expected from their advertising expenditure. Paradoxically enough, the greatest wastes are to be found in the practices of the small and intermittent advertisers.

REVIEW

Discuss the arguments advanced to prove that advertising is an economic waste.

Show that advertising ultimately pays for itself.

Give three or four additional examples of advertising that fails to pay for itself because of being misdirected.

Name several changes in industry responsible for the increased cost of distribution. How is this increase related to the expense of advertising?

Explain why manufacturers' national advertising is more generally criticized than retail advertising.

CHAPTER III

THE PLACE OF ADVERTISING IN MODERN CIVILIZATION

1. *The educational service of advertising.*—That advertising is a cost-saving method of distribution and inseparable from mass production probably constitutes a sufficient economic justification for its increasing use. The consumer need not feel concerned with the size of the expenditure, as a whole or per capita, if it represents a saving over alternative methods. In the long run, the profits from any labor-saving method are spread over the whole community.

Nevertheless, it may well be that only a part of the cost of advertising is offset by economies in manufacturing or selling which it makes possible. It may be that out of the average of $12 per person, the consumer does pay a few dollars extra for advertising. This is fair enough, if he receives any important benefits in exchange.

Certain benefits are obvious; from advertising, the modern world receives a great deal of its information about the use and value of commodities. In fact, this is the essential function of advertising—to convey needed information. As Ex-President Coolidge

said in an address to the American Association of Advertising Agencies:

> When we stop to consider the part which advertising plays in the modern life of production and trade, we see that basically it is that of education. It informs its readers of the existence and nature of commodities by explaining the advantages to be derived from their use and creates for them a wider demand. It makes new thoughts, new desires, and new actions. By changing the attitude of mind it changes the material condition of the people.

We do not fully appreciate the information service of advertising because the process is so familiar. Yet a visitor from the Middle Ages would be no more astounded by our wealth of new products than by the speed with which public knowledge of them is disseminated. The automobile, the talking machine, the radio are created, and in a few months the whole country knows all about them. Almost every day the housewife reads of some new article to lighten her burdens—an automatic iceless refrigerator, a liquid for preventing moths, a non-poisonous germicide; or she learns of new uses for old products. Oranges and lemons are essentially the same as they were centuries ago, but their utility has been vastly increased through better knowledge of their dietary possibilities—knowledge that was developed through advertising.

It is useless to say that this function of education is not properly the work of private interests; that it should be done by some disinterested source, such as the government. The government has had the chance

They beat the motor *with* Sticks

An Advertisement
by N. W. AYER
& SON, *Inc.*

An American traveler driving a small motor-car penetrated to one of the remote desert stretches of Central Asia. In the course of his journey he came to the village of a local Princeling who entertained him with great formality.

While he was resting in his tent, the American heard a clatter, which was unmistakably connected with his automobile. He rushed out to see what was happening. The Prince, anxious to ride in this strange contrivance, had taken a seat in the car, grasped the wheel as he had seen the visitor do, and commanded it to go. When it would not move, he ordered his followers to beat the machine with sticks.

This bizarre incident illustrates one of the most significant facts of modern industrial civilization: that no machine or product is complete in itself, but must be complemented by knowledge in the minds of its users.

For this civilization, fundamentally, is not of mechanics, but of education. American industrial advancement is founded not upon the laboratory or the shop, but upon our nation-wide system of free schools. It is our ability to read and understand which makes a market for labor-saving machinery, household appliances and home and personal luxuries. It is possible to market a tractor or radio receiving set, only because of the widespread information about these articles printed in newspapers and magazines, which builds up in advance of them a conception of their usefulness and an understanding of their functions.

Every product has, in fact, two beings. One is the concrete thing itself; the other is the opinion or understanding of the product which exists in the minds of the public. There is only one method of insuring the accuracy of this opinion and that is by the use of authentic, informative advertising. Through printed word and picture there can be conveyed not only a clear conception of the product and its usefulness, not only the importance of its proper care and use, but what is still more important, a sympathetic appreciation of the ideal of service which inspired its making.

N.W. Ayer & Son, *Incorporated*, Advertising Headquarters, Washington Square, Philadelphia, Boston, New York, Chicago, San Francisco, Detroit, London.

The educational service of advertising.

to do it for countless ages. Inventors have starved while waiting for these slow-moving bodies to act.

The average consumer, of course, does not learn a great deal that is new from advertising. The more cultivated and intelligent he is, the less he learns. This is simply because he has already received a large part of his education. He should not forget, however, that there are many people less cultured and less sophisticated than himself, not to speak of the new generations which reach the buying age every year and have to be educated anew. Some advertisers, who thought everybody knew all about them, have been greatly surprised after discontinuing advertising to see how readily their audience has slipped away from them and how little the younger generations know about them.

The task of education through advertising, like the task of education in sciences, has to go on year after year, repeating the same processes. The multiplication table may not change, but there is always an army of new pupils who need to learn it—and sometimes an army of old pupils who have forgotten it and need to learn it again.

2. *Cultivating the emotions.*—Another reason why the educational services of advertising are not more generally recognized is that education is generally thought of as an intellectual process, and advertisements that make their appeal to the emotions, the senses, and the aesthetic side of our minds are not immediately recognized as educational. It may easily

happen that a picture showing a woman dressed in a certain gown or brand of hosiery or wearing a certain type of eyeglass or showing a set of white, even teeth tells the prospective consumer more about the qualities of an article and the benefits to be derived from it than pages of description or explanation. As a matter of fact, the emotions as well as the intellect respond to cultivation. The far higher quality of advertising art, as compared with that of twenty-five years ago, is only one evidence that today's public has reached a higher degree of art appreciation as well as of knowledge.

A considerable percentage of advertisements—too large a percentage, perhaps—depends wholly upon crude emotional appeals. Some of these have the excuse that the articles themselves, such as cosmetics and perfumes, are bought for emotional reasons. For the rest, it can be said that the percentage is smaller than it used to be; and that it appears mainly in lower-class media along with editorial contents of the same general character. Advertising, unlike some other forms of education, is adapted to the tastes of those who are to receive it.

Emotional advertising, therefore, occupies much the same status as the tabloid newpapers and cheap sensational magazines. Deplorable as these may seem to the intellectual critic, they reach an audience that might not otherwise be reached at all. A part of that audience, at least, will in time become capable of appreciating something better. It has been said that

a certain notoriously sensational newspaper changes its audience every seven years; in other words, its pupils graduate to a higher grade newspaper.

That this process goes on in advertising is apparent to anyone who has watched its development over a period of twenty years or more. Advertisers, who a few years back were content to supply pretty pictures and slogans to remind consumers of their existence and their distinctive characteristics, are today giving a vast amount of wholesome, scientific information about such diverse subjects as the care and feeding of children, the right way to secure color harmony in room decoration, and the correct method of setting the table for a formal luncheon.

More and more advertisers are telling the public how to do something. Recent analysis of a woman's publication showed that over 40 per cent of the advertisements contained information of such value to the housewife that it might reasonably have been printed in the editorial pages. In many instances, this information was useful to the reader, whether she purchased the product or not. In other instances, it showed her how to get greater value out of the article if she purchased it.

3. *Some benefits of competitive advertising.*—It is true that a large proportion of advertisements are narrower in their educational service. They merely attempt to point out the superiority of one manufacturer's product over others in the same line. At first glance, it may seem that there is little economic

value in the competitive process of switching a consumer from Tweedledee Brand to Tweedledum Brand, even though the very fact that he does change may indicate that the latter yields him greater satisfaction from the same investment.

The fact is, however, that with the enormous number and variety of products available for our use today, the average person cannot be an expert buyer in all fields. Competitive advertising at least gives him some basis for making a choice simply and confidently. He does not have to try or even see all the possible brands before making his selection. With busy people, whose shopping time is limited, this is an economic advantage.

What is equally important, the purchaser of the advertised product knows in advance what kind and quality of service to expect from it. He does not have to wait until trial has proved its merits. And, having secured satisfactory service from the first purchase of a nationally advertised brand, he is able to call for it again—though he may be in another section of the country—with full confidence of receiving the same standard quality.

In nearly all commodities, except staple raw materials, advertising has come to be the most important influence in establishing known standards. This is because standardization of a product is a necessary preliminary to advertising, and a necessary consequence as well. No more wasteful policy can be imagined than that of spending money to acquaint a

CORRECTLY ENGINEERED TO NEW FOUR ELEMENT SCREEN-GRID TUBES •

BOSCH RADIO

Engineered to the new Screen-Grid, four element tubes. Bosch Radio through its mechanical and electrical perfection secures every fraction of reception improvement made possible by the newest radio developments. The new Screen-Grid Bosch Radio employs seven tubes—three Screen-Grid tubes (less would mean a sacrifice) and four other tubes for powered detection, push-pull amplification and power rectification. It brings the magic of radio into your home with a new thrill of enjoyment. It is the real music you hear, clear, full toned, natural. Cabinets of the finest wood veneers, products of leading designers are worthy of the finest homes. The Bosch Radio Dealer near you will let you judge Bosch Radio value on its own merit. The De Luxe Console illustrated is the last word in radio—Antique finish in Old English line with sliding doors. Price less tubes $240

New Bosch Radio Library Model 48 contains perfectly shielded chassis with seven tubes, three of which are the new Screen-Grid type. Handsome cabinet of richly grained walnut veneers. Sliding doors. Price less tubes $119.50

Bosch Radio Combination Receiver and Speaker Console embodies Screen-Grid quality in an inexpensive Combination of individuality. Chosen woods and veneers with rich carving. It has electrodynamic speaker. Price less tubes $168.50

Bosch Radio is licensed under patents and applications of R. C. A., R. F. L. and Lektophone—Prices slightly higher west of Rockies and in Canada

AMERICAN BOSCH MAGNETO CORPORATION—SPRINGFIELD, MASS.

Branches: New York Chicago Detroit San Francisco

Selling the instrument as merchandise.

End Dull Days *filled with routine*

Let Majestic's Colorful Tone bring you ··· *new thrills* ··· *new friends* ··· *new interests*

A SIMPLE turn of the dial—and you're in the midst of what's happening everywhere.

Smart bits from the latest dramatic success on Broadway... clever dance numbers from musical shows and supper clubs ..brilliant reviews of the newest books... Paris hints on fashion... a concert at Carnegie Hall... a dainty recipe... a new touch in table decoration! All *yours* with a Majestic—each new day a new adventure into a *new and colorful world.*

Majestic's rich flood of COLORFUL TONE brings rhythm to your feet, magic to your fingers, swiftness and ease to household tasks ... day-long, night-long companionship. You may prove it easily, without cost... by trial of a Majestic in your home. Your dealer is ready. Call him. Also ask about Majestic's convenient payment plan. GRIGSBY-GRUNOW COMPANY, CHICAGO, U. S. A. *World's largest manufacturers of complete radio receivers.*

Majestic RADIO

Licensed under patents by Radio Corporation of America and R. C. A. Victor Co., Inc., Marconi Wireless Telegraph Co. of America and Wells-Gardner Association

Selling the merchandise for what it will do.

consumer with a brand that he would discontinue using after one trial. The care that advertisers use in identifying their advertised products and preventing substitution is good evidence that they have something to protect. Add to this the fact, revealed by market investigations, that consumers generally prefer the advertised products even at slightly higher prices, and we can be sure that the knowledge of standard quality—usually high quality—is a service they appreciate.

Competitive advertisements, moreover, do at least a little educational work with respect to the general class of commodity, even though that is not a part of the advertiser's purpose. The tooth paste advertiser, for example, may decline the task of converting people to the use of dentifrices and confine himself to the task of turning present dentifrice users toward his particular brand. Nevertheless, the past ten years have seen very great increases in the proportion of people who care for their teeth regularly, not only by using a dentifrice twice a day, but by seeing their dentists twice a year. In other fields, likewise, the presence of many advertisements advising a purchase of a particular brand, stimulates the sale of all brands of that commodity.

4. *Effects on scientific progress.*—Another similar effect of advertising—especially competitive advertising—is in stimulating inventive genius to improve existing products. Before advertising can be done, there must be something to advertise. In competi-

The Barber Shop in the famous
Bellevue-Stratford Hotel
PHILADELPHIA, PA.
and many other leading barber shops now use Lifebuoy Shaving Cream.

"No more *tender*face from shaving"

say Bellevue-Stratford barbers

"In all our long experience we have never found a shaving preparation that gave such complete satisfaction to both customer and barber as Lifebuoy Shaving Cream. We have been using it for some time in our shops in the Bellevue-Stratford Hotel and other leading hotels and office buildings.

"Lifebuoy brushes quickly and easily into a rich, heavy, creamy lather that our barbers all enthuse over. They say it softens the beard better than anything they have ever seen.

"And even our most discriminating customers marvel at how smooth, fresh and comfortable their faces feel after a 'Lifebuoy Shave.'"

JOSEPH PASSANO & SONS, Proprietors
Bellevue-Stratford Barber Shop, Philadelphia, Pa.

FOREMOST barbers—whose shops are noted for their modern and hygienic methods—are turning to this new shaving aid—Lifebuoy Shaving Cream!

What shaving experts say

Read the enthusiastic letter at the left from the proprietors of a chain of the most exclusive shops in Philadelphia and other cities. It is typical of how barbers everywhere—and thousands of men who shave, themselves, too—are praising Lifebuoy Shaving Cream to the skies.

The double-dense lather lubricates the skin

The lather of Lifebuoy Shaving Cream is so entirely different from ordinary light, bubbly lathers. It is rich—creamy—double-dense. *It lubricates the skin thoroughly.* The razor fairly glides over your face. Gets off every whisker clean—yet you never feel a trace of pull or friction.

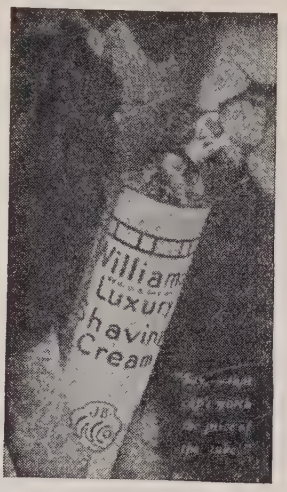
Soothes and heals, too

Lifebuoy Shaving Cream gives the same soothing and healing antiseptic protection as the famous Lifebuoy Health Soap.

Get the big red tube today. Or mail the coupon below for a free trial tube

ends tenderface

LEVER BROTHERS CO., DEPT. 107, CAMBRIDGE, MASS.
Please send me a 10-day "Show me" trial tube of Lifebuoy Shaving Cream.
Name_____
Address_____
City_____ State_____



This *Saturated* Lather

Makes All Razors Seem Sharper

WHEN you lather up with Williams Shaving Cream, you do two things. First, you remove the water-resisting oil film from your beard; then, you soak the beard soft with the moisture in Williams saturated lather. Williams super-moist lather soaks the beard so soft that you get a new idea of razor sharpness. Blades just glide through Williams-covered stubble.

Williams leaves the skin as smooth as a glove. The Double Size tube sells for 50c. It holds twice as much as the regular large-size tube at 35c.

Free Offer. We'll send you enough Williams Shaving Cream for a week's shaves in exchange for the coupon below—or a postcard.

Williams Shaving Cream

FREE Offer

The J. B. Williams Co., Dept. 42-A, Glastonbury, Conn.
Canadian Address, 1114 St. Patrick St., Montreal
Please send me free trial tube of Williams Shaving Cream.
Name_____
Address_____
City_____
S.E.P. 1-29

Aqua Velva is our new all-purpose after-shaving preparation. We'll send a generous test bottle free. Write Dept. 42-A.

Two competitive advertisements in the same issue of a general magazine. They help to convert people to this type of product. Note how the manufacturers have been stimulated to improve the product and package.

tive fields, this generally means that the product must possess some distinctive superiority that can be used as a "talking point." Hence, competitive manufacturers are continually striving to incorporate in their merchandise some improved features that others do not have. These may be intrinsic improvements in materials, design, or workmanship, or they may be extrinsic advantages of package or additional service. Some of them may be of doubtful utility, perhaps, but this is a question to be decided not by the arbitrary judgment of a single outside critic, but by the verdict of the public as a whole.

Marketing history proves that generally a mere "talking point" that can be featured in advertising is not sufficient to enable a manufacturer to capture any great share of the market. Still less does it enable him to hold consumers, unless they actually derive greater satisfaction from his product than from an equal investment in a competitor's. Manufacturers nowadays are not looking for fictitious talking points, but for real improvements which will mean added service to their customers. In their search for these added improvements, they may employ not merely a corps of scientists and inventors in their laboratories, but a staff of marketing investigators who consult the public to discover what the public really wants.

Such investigations frequently reveal weaknesses of a product as compared with a competitor's. They may also indicate that the features which the manu-

facturer prizes most are not those which are most valued by consumers. It is always advisable for a manufacturer to make sure that the changes he proposes to make in his product are improvements that the public will appreciate. These are the only factors that will surely lead to repeated sales. It is safe to say that the net result of advertising in any industry is to hasten its scientific progress.

The effects of advertising upon inventive genius are not confined to fields in which competition is keen. No manufacturer has a monopoly, but in some commodities a single company has so large a share of the sales that it has a dominant influence. Nevertheless, that company cannot sit idly by in the expectation that it will continue to hold its leadership. It must be receptive to improvements suggested by its own experimental organization or by outsiders. If the company will not adopt a suggested improvement, there is always the possibility that the inventor may go directly to the public with his story, and its verdict may render the old product practically obsolete. Advertising has probably done more than any other one thing to guard against the possibility that a really worth-while invention may lie neglected in a pigeonhole.

5. *Psychological values of advertising.*—There is one other effect of advertising which cannot easily be analyzed or evaluated; namely, its effect upon the prestige of a name or brand. In many fields, such as millinery, jewelry, or perfumery, the consumer's ap-

preciation of an article depends partly upon his respect for the name it bears. Suppose, for example, he sees in a dealer's store two hats that appear identical, with the exception that one is unbranded or contains only the dealer's name, whereas the other bears a well-known name like Stetson, Knox, or Dobbs. He may cheerfully pay several dollars more for the second hat, even though the material utilities it gives him are no greater than those afforded by the unbranded hat. Of course, it may sometimes yield greater material utilities by suggesting that the owner is a prosperous man—hence an able one—but often its added values are purely psychological.

These psychological values are intangible and complex. They generally consist of such elements as pride, vanity, and self-confidence, but they vary in kind and importance with the individual. Some economists refuse to recognize these utilities; others admit their existence but deplore them. Probably it is true that the public pays too high a price for its vanity, but the quality is an almost universal characteristic of human nature. It is fostered by processes other than advertising, notably by fashion. In women's millinery, for example, the difference between one hat that costs twenty-five dollars and another that could be bought for five dollars may lie merely in the fact that one has the shape that Paris approves today and the other the shape that Paris approved three years ago.

After the consumer's elementary wants for food

FLASHES OF BLUE LIGHT

THE BLUE SAPPHIRE. . . . *Its flashes of blue light trembling on the slim throat of the young Adelaide of Louvain . . . gleaming on cloth of gold and brocades at the court of Henry the First. . . . As now it is seen at an opera, at a dinner, when a long glove is removed, or when sables slip from a white shoulder* ♛ *From far-off Norman days, when the flash of crossing lances vied with the quiver of jewels on the breasts of watching princesses, the blue sapphire has been the selected gem to adorn women of splendor. Something of infinity dwells in its blues within blues . . . wisps of light burning in a little windless calm* ♛ *And whether it is a star sapphire, veiling six points in a pale mist of its own, or a sapphire welling its deep pure blue from an embrace of tiny diamonds, if it is from the Marcus collection, its setting is individual and exclusive. . . . A fact apparent to distinguished families who have been coming to this house for their precious stones for over fifty years* ♛ *A collection of blue sapphires from* $30,000 to $100.

MARCUS & COMPANY • *JEWELERS*

WM. ELDER MARCUS, Jr. CHAPIN MARCUS

FIFTH AVENUE AT FORTY-FIFTH STREET, NEW YORK LONDON PARIS PALM BEACH BOMBAY

Offers the psychological value of possessing something rare and costly.

and shelter are satisfied, the values he derives from his purchases are very largely subjective. His choice among the many things which compete for a share of his budget depends upon the relative strength of the satisfactions which he expects to derive from them. Suppose he is offered his choice among three watches at $250, each of which fulfils the primary requisite of being a good timekeeper. One of them is encased in platinum and studded with diamonds; another is of gold, hand engraved in an exclusive design by a skilled craftsman; the third is of plain gold but bears a name that the world knows and respects. If his choice falls upon the third watch, it cannot be said with certainty that he has made a poor investment, even though his money does not go to pay for materials or hand labor, but goes instead to pay for the work of publicity that helped to make the name famous.

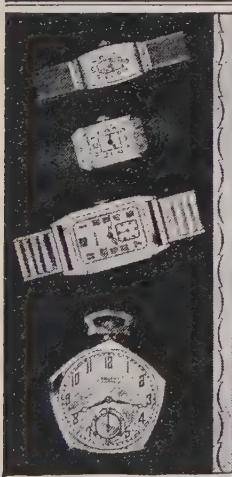
There may be a point at which this process of using advertising to build prestige ceases to be justifiable. It is doubtful, however, whether the power of advertising in this respect has been seriously abused. After all, it is not the strongest element working toward the same end. It is rarely strong enough to combat the force of style. It is never strong enough to build the prestige of an article that would not ultimately have gained prestige without it.

The final effect of advertising is in standardizing habits of action and thought. Through its operations, the people of Portland, Oregon, or Calgary, Canada,

The newest Gruen wristlet!

14-kt. solid gold case, gold-filled bracelet, 15-jewel movement, $67.50 complete

Introducing the newest development in watch design—the bracelet is part of the watch! The watch itself fits naturally into a design whose motif is carried out all the way around the wrist, making a single harmonious unit. Logical, new, a marked advance over the usual attached bracelet or ribbon, destined to be widely imitated, this is a Gruen idea, of course! Because it has never been done before, it makes a gift of the greatest distinctiveness, especially if given *now*.



Two dainty Wristlets. Top, Gruen Cartouche with mesh bracelet; 15-jewel movement, $55. Below, one of several attractive designs in 15-jewel Gruen Cartouches priced at $37.50. Similar designs in 14-kt. solid gold, $45

Man's Wrist Watch—The Gruen Quadron with *Guild Band*; 15-jewel movement, $55.50. (*With leather strap, $50*)

Gruen Pentagon VeriThin—The Croix de Guerre for American Achievement; 17-jewel PRECISION movement, $75

For Queen Elizabeth guild workers made the first wrist watch

A GIFT for Queen Elizabeth! When a nobleman sought a gift for a Queen, what should it be? All his advancement, even his very life, depended upon her good will.

The Earl of Leicester made his selection wisely. He knew that nothing would be more acceptable than a guild watch.

The watch of his choice was "a richly jewelled armlet, having in the closing thereof a clocke"—the first wrist watch of which we have any record!

Guild watches have always been regarded as the finest gifts. This is as true today as it was hundreds of years ago, though today guild watches are within the reach of all.

The great esteem in which guild watches have always been held is the result of the old guild traditions of fine craftsmanship.

It is this same tradition which the present-day Gruen Watch Makers Guild has sought to restore in the creation of modern timepieces.

In true guild fashion, this modern "worthy company of watchmakers" has been organized among men whose fathers and grandfathers were watchmakers before them.

Pictured on this page are a few examples of exquisite creations by this modern Gruen Guild. All are expressions of the same love for accuracy, the same high artistry in design, as marked the guild timepieces of long ago. And they are expressions, too, of the guild ideal to offer you in a fine watch the greatest value for every dollar you invest.

Yes, too, can own a Gruen Guild Watch. Or, for that birthday or anniversary, why not give one?

Your Gruen jeweler can show you these new Guild watches; also many others to suit the taste of every member of the family. Prices $3500 to $27.50. His store is marked by the Gruen Service emblem shown at the left.

GRUEN WATCH MAKERS GUILD
TIME HILL, CINCINNATI, U.S.A
Branches in various parts of the world
Engaged in the art of making fine watches for more than half a century

This emblem is displayed only by jewelers of high business character, qualified members of the Gruen Guild

PRECISION
Trade Mark Reg.
This GRUEN pledge mark is placed only upon watches of higher accuracy, finer quality and finish—none less than $50. Made only in the Precision Workshops.
Look for the mark PRECISION *on the dial*

Gruen Guild Watches

An advertisement that not only builds prestige with consumers but also improves the morale of the factory workers and wins the co-operation of dealers.

have been enabled to know and enjoy the same articles of merchandise that are known and enjoyed in New York and Montreal. The result is that the visitor from an outlying section of the country can step off the train in a metropolis and be practically indistinguishable from the inhabitants of the city.

Even though this standardization implies a higher standard of living, it has become somewhat the subject of ridicule. Writers like to jest about the standardized North American, and they accuse him, more or less justly, of a materialistic view. Nevertheless, it must be said that the benefits of mass production are impossible without mass distribution. Moreover, there is a distinct national advantage in the unity of thought and feeling that is brought about by universal acceptance of the same standards—even materialistic standards—of living. And after all, the adoption of the standardized articles is brought about by the democratic process of the individual votes of citizens. There is no compulsion in the advertising process. It offers its information; the public may reject it, or may accept it and be guided by it. If we believe that the public are consistently being misguided by advertising, we must have a very poor opinion of human intelligence.

REVIEW

Show how advertising may be employed to bring out its educational values.

List the features of advertising that cause the public to overlook its educational service.

Explain how competitive advertising assists the consumer in doing his buying.

Select the product with which you are most familiar and analyze it for its "talking points."

What is meant by the psychological values of advertising?

CHAPTER IV

BUSINESS PURPOSES SERVED BY ADVERTISING

1. *Advertising to build up a market.*—For the new firm and the new product, establishing a market means obtaining distributors and creating sufficient confidence on the part of consumers so that they will be willing to give the product or service an initial trial. In some instances, such as that of the manufacture of heavy machinery, the reputation of the factory is of first importance. No one wants to buy a high-priced automobile, or any other machine, which is not supported by an ample stock of replacements. With other products, particularly convenience staples, it is primarily a matter of convincing distributors that the goods will be so generally satisfactory that they will repeat, and also that there will be a sufficient volume and large enough margin to provide a satisfactory profit. There are many other conditions to be met between these extremes.

With products already on the market, the problem will take one or more of three directions: first, to extend the territory; second, to increase the number of customers within a territory already partially covered; and third, to increase per capita consumption, that is, to encourage those who are already using the

product to use it more extensively. Of course, along with these various endeavors is always the struggle to hold the patronage already gained, and, as noted in previous paragraphs, this is one of the most important sales problems of those who enjoy extensive distribution.

If the product is to bear a mark of identification, the advertising will have to establish and maintain goodwill for the trade-mark. If the goods are of the staple class and are sold nondescript, then it is a matter of cultivating distributors. This means establishing the quality of the product with the distributors as well as satisfying them that the factory service and the profit compare favorably with competing goods.

2. *Readjustments in production and sales methods.* —Frequently, the inauguration of an advertising campaign requires radical changes in the manner of manufacture, or the methods of sale. The Sun-Maid Raisin growers eliminated their production of private brands when they started their consumer advertising. The General Cigar Company reduced the number of its brands from 152 to five. The Detroit Steel Products Company standardized the size of steel window sash. The Buxton Keytainer reduced its factory products from a full line of leather novelties to one specialty. The Traub Manufacturing Company discontinued a full line of high-grade jewelry and concentrated its efforts on engagement and wedding rings. In order to make their advertising most ef-

fective, other firms have found it necessary to change methods of sale. The Barrett Company first gave an iron-bound guaranty for roofs constructed according to its specifications and afterward reënforced this guaranty with a bond from one of the established bonding houses. The Holeproof Hosiery Company and the Mallory Hat Company discontinued exclusive agencies in order that their advertising might attain its greatest effectiveness.

When the Macbeth Evans Company added a lens for automobile headlights to their already extensive line of glass products, they found that it was necessary to employ and train a new sales force to cultivate the automotive trade. A large coffee establishment found that, after it began advertising, it had to establish new mechanisms which would provide a much higher standard of uniformity for its product than was needed when it was sold unbranded. While many merchants would buy bulk coffee of varying quality, without complaint, coffee sold under brand was expected always to be the same. So one of the first accomplishments of advertising, if it is to succeed, is to require a uniform standard of manufacture on a high plane, and a sales policy of the utmost efficiency. If it accomplished no more than to induce the advertiser to set his house in order, a modest campaign might still be profitable.

3. *Securing, educating, and aiding distributors.*— While the most approved method of starting an advertising campaign, especially in a new territory,

to secure distribution and start advertising simultaneously, or as nearly at the same time as possible, many products have found their way to a dealer's shelves through consumer advertising. Mum advertised a sample package for twenty-five cents. They sent a letter with the sample, giving the name of the buyer's dealer and pointing out that, when needed again, Mum could be procured from the dealer. Meanwhile, another sample and a letter were sent to the dealer, explaining that one of his customers had already tried Mum, that she would probably want more, and, to make sure that she would not be disappointed, they were sending him one package gratis, as she had been advised to call upon him when again in need.

Pepsodent found wholesalers inhospitable to another new dentifrice and proceeded to bring pressure upon them by extensive consumer advertising that included the offering of samples. As a result, they succeeded in getting national distribution within eighteen months. Procter & Gamble sent half-a-dozen cans of Crisco to each of many hundred dealers before salesmen called. The advertising campaign was already under way and they took this method of speeding it into the hands of consumers, believing that future orders would follow. In both these instances, distributors were kept fully advised of the progress of the advertising that was building added business for them.

The Clicquot Club Company found that its dis-

tributors were primarily drug stores and "pop" venders. By advertising to sell case lots and by doing some missionary work with grocers, they transferred the bulk of their business to the grocery trade. This was a dependable and large addition to their market. The Simmons Bed Company found that both dealers and consumers had come to regard the metal bed as suitable only for maids' rooms, hospitals, and cheap boarding houses. By the use of exquisite illustrations in the leading magazines, and by extensive dealer education, they were able to revive the popularity of the metal bed and, within a few years to develop the largest furniture business in the United States.

The purpose of most consumer advertising is obviously to facilitate sales by wholesalers and dealers. Anybody who has ever had experience in selling to retailers knows that the greatest stumbling block is demand. How often are salesmen told to go out and create a demand for an article and then it will be stocked? Dealers have come to have confidence that consumer advertising in legitimate media will create this demand. But big promises are no longer sufficient; there has to be evidence of bona fide campaigns. In only a few cases is it expedient to attempt to force distribution by consumer advertising. Some actual coöperation with the distributors, with an authentic advertising schedule, usually proves effective if the product and terms are satisfactory.

4. *Increasing the market territorially.*—When the

Van Heusen collar was put on the market, New York, Chicago, and Philadelphia were cultivated intensively. Then the manufacturer struck out boldly into national advertising and, within the following eight months, added the next 209 leading cities of the country to his territory. Other products have been handled similarly; in fact, it is quite generally conceded that, when three or four of the dominating cities, including the two largest, have been developed, it is possible to go into national advertising. The idea is that so many stores over the country keep in touch with the metropolitan markets that they are willing to place a trial order for any product that has been found satisfactory in the great cities.

Clicquot Club ginger ale, Barbasol shaving cream, and Lane Bryant dresses are other examples of products that were given national advertising as soon as a satisfactory number of large cities had been demonstrated as profitable markets. Probably there are more manufacturers, however, who have gradually worked up to the large cities from the smaller ones than there are who have successfully captured the large cities first. The Calumet Baking Powder Company is one of the largest firms in the business and has such extensive distribution that it advertises nationally, yet it has not attempted to establish itself in New York and some of the other prominent Atlantic cities.

Edging into the market, or gradually extending territory from city to city, or from one wholesale dis-

trict to another, is much more common in developing territory for a new product. That was the way the Cheek-Neal Coffee Company developed a market for Maxwell House coffee. They began as wholesale grocers in Nashville and gradually worked up the Southern and Central Atlantic states and finally undertook the metropolitan district of New York. After that, they went directly into national advertising.

The Icy-Hot vacuum ware was at first sold by house-to-house canvassers. These canvassers were given a small amount of newspaper advertising support, in order to create confidence both in the men and in their offering. After a considerable number of the vacuum utensils had been placed in a city, the Icy-Hot products were offered to a retailer with the explanation that they had already been introduced into his city. Other cities were added to the territory, and, when a wholesale district was covered, the line was offered to the wholesalers with the explanation that already a considerable part of the retailers in the district were handling the Icy-Hot products. Also, by that time the larger newspapers were employed for advertising rather than so many of the small town publications. This was the process followed until a considerable part of the country was covered; then the national advertising started.

5. *Increasing sales per capita.*—Perhaps there is no more convincing illustration of this use of advertising than that of the California Fruit Growers' Ex-

Discovered in a glass drain—

how to keep the eyes of your range burners from blinking

A FLICKERING, yellow flame, slow-cooking, fuel-wasting—all because the burners are clogged. A Drāno soaking opens them easily—so that the flame burns hot and blue under every pot!

A drain, made of glass, was the source of this discovery. Through it, our chemists watched Drāno at work. They saw how it melted away grease and food particles. Then the natural question—why wouldn't Drāno work that way elsewhere? Well, it did—and does.

A Drāno soaking, and baked-on food rings disappear from the casserole. Skillet, roaster, drip-pan thick with burned-on grease—even the offensive garbage can—Drāno cleans them all for you.

Meanwhile—Research Chemists in the Drāno Laboratory keep on—analyzing—testing—ever striving to make even better Drāno—finding new ways for it to lighten labor in your home.

And, remember, while using Drāno regularly in the drains, it can do all these other things for you, too. At grocery, drug and hardware stores, 35 cents a can. Slightly higher west of the Rocky Mountains. In Canada, 55 cents.

You will prize this booklet!

Our booklet – "17 Easy Drāno Ways of Cleaning"—tells how Drāno makes easy work of so many hard-to-do cleaning jobs. Send for your copy. The Drackett Chemical Company, Cincinnati, Ohio.

To clean stove burners, heater units and cooking-top

1. Put two cupfuls of water into a dish-pan (any hard but aluminum)
2. Add ½ can of Drāno
3. Put burners (or heating units) and cooking-top section into the solution—adding enough water to cover
4. Let soak three or four hours, or overnight
5. Thoroughly rinse with hot water

CAUTION: Drāno dissolves animal and vegetable fibre—keep away from hands, face and clothing.

Win some of this

$4,500

with your knowledge of Drāno!

Write us about your experiences with Drāno! Three $500 prizes, three $250 prizes, 108 other generous cash prizes—a total of $4,500. Read about the contest and the rules in the Drāno advertisement which appeared in last month's issue of this magazine. Then write your letters and have them in the mail before midnight, March 9th.

Contest closes March 9th

Drāno

Cleans and Opens Drains

keeps them free-flowing

This advertisement helps to sell more "Drano" by showing the housewife how to use it to help out with a common difficulty. It will also increase sales.

change in developing the lemon market. In 1919, when the eighteenth amendment became effective, a vast number of the lemons consumed in the United States was used in mixing drinks in saloons, and the saloon trade was good twelve months in the year. Most of the other lemons were sold during the hot weather for making lemonade. The advertising campaign brought out many new uses for lemons: substituting lemon juice for vinegar in salad dressing; using lemon instead of milk with tea, particularly with cold tea; serving a slice of lemon with fish; and frequently reminding people of the delectable lemon pie.

It so happened that, during the first year of prohibition, there was a bumper crop of California lemons. Sugar was scarce and its high price discouraged the use of lemonade. But the advertising had prepared the market, and the whole crop was sold out at a fair profit. Almost always, "thickening up" the market, or inducing each person to use more of a product, will remind old customers to write in and explain new uses. Many times these prove wholly new to the advertiser. The American Steel Wool Company was selling and advertising its product primarily for use in the kitchen and bath room, when correspondence from customers opened three big fields for consumption. One was in paint shops, one in dairies for cleaning milk cans, and one in chemical laboratories for retrieving acid fumes from flues.

Each one of these uses ultimately became as important as the original.

The consumption of raisins has been more than doubled by inducing bakers to make more raisin bread and other foods containing raisins, and consumers have been educated to buy these new foods. The American Chain Company found that many automobile drivers neglected to put on Weed chains even when the roads were slippery. They ran an advertising campaign cautioning drivers against this neglect and greatly increased the number of chains that were worn out each year. The per capita consumption of paint nearly doubled during the first three years that the "Save-the-Surface" campaign was in progress. It will be recalled that the advertising reminded people of the fact that they could not afford to allow their houses to go unpainted because of the rapid deterioration of unprotected surfaces. The association advertising was extensively supplemented by the campaigns of individual paint manufacturers, who share the credit for this increase.

Another way in which per capita consumption has been increased is by lengthening the season. English walnuts and almonds were formerly sold only at Christmas time. Extensive consumer advertising encouraged the use of these nuts so that they are now a staple throughout the year. Again, this was accomplished largely by showing new uses for the product.

6. *Creating prestige for an article.*—The celluloid collar was literally laughed off the market. It was not that it was devoid of merit, nor that it did not serve a useful purpose. Someone started joking about this common article of apparel, other jokers joined in, and, left without a defender, it was not long before every self-respecting man refused to expose himself to ridicule by wearing a celluloid collar. As a consequence, it has disappeared from the haberdasher's stock.

At one time the prune was just as much of a joke as the celluloid collar ever was. The prune growers of California realized this and also understood to what extent it was injuring the market for their excellent fruit. First of all, they improved the quality of the product by securing uniformity of quality and size, and then protected it by the introduction of suitable packages. Prunes formerly were shipped in boxes, and stood open in untidy grocery stores, collecting dust and dirt. The new package brought the prune to the consumer at its best, in a clean, sanitary, inviting condition. The prune growers did not trust the distributors to call the attention of the public to the fact that prunes were no longer a joke, nor did they leave it to the consumers to discover this for themselves. They secured the best art talent that was available to reproduce in natural colors, on the pages of leading magazines, the most inviting dishes that chefs could concoct. With such a presentation there was nothing about the prune that

lent itself to a joke. Such advertising took it out of the boarding house class and placed it upon the menus of the best restaurants and hotels.

Sauerkraut had never lost caste because it had never had any social standing as an article of diet, except with comparatively few. A few years ago the cabbage growers in the vicinity of Clyde, Ohio, organized an advertising campaign for the purpose of popularizing sauerkraut in the hope of improving their market for cabbage. Although the amount expended was moderate, it was but a short time until the best hotels and restaurants began to include sauerkraut on their regular menus. This advertising proved profitable almost from the first.

These are both illustrations of taking an article of food at the bottom of the social ladder and giving it such prestige that it is welcomed in the best homes. Many times the matter of prestige is merely getting the requisite standing for a meritorious article which is yet not the best of its class. Community Plate has had this struggle. It does not compete with sterling silver, but it has a place of its own and it needed the social prestige that Community advertising has been able to give it. The same was true of the metal bed and Simmons advertising.

7. *Creating prestige for a company.*—Oftentimes a firm well equipped for business is unable to attract the kind of patronage it has prepared to serve, because of lack of prestige. A few instances will illustrate this point.

Black, Starr & Frost, of New York, for many years have been among the leading dealers in gems and precious stones. But for some reason, probably for lack of advertising, they had never gained the confidence of a large part of the trade to which they aspired. An advertising agency immediately placed its finger on their weakness and found the remedy for it. Selecting some of the choicest and the highest priced articles of their stock they began to advertise them. In one case a magazine page was devoted to presenting a $300,000 diamond. It was said to be the highest priced article of merchandise ever advertised with the price. It was not the primary purpose of the advertising to sell this one item; rather it was hoped that such advertising would attract attention to the firm. Certainly an institution that carried in stock a gem of this great value would have an assortment of precious stones! That was exactly the impression that they desired to create—that they did have exceptional merchandise.

Another case of developing prestige for the institution through advertising was that of the L. Bamberger Store of Newark, New Jersey. The proprietor felt that he was able to compete on even terms with any Manhattan store. His problem was to convince the residents of such fashionable districts as the Oranges and Montclair, which are tributary to Newark, that they could be served satisfactorily without crossing the Hudson River to New York. A plain statement that his store was the equal of any

on Fifth Avenue would not have been convincing. He wasted no money or space in such an amateurish effort. Instead, he went to one of the nationally known artists and had him prepare an illustration for a full page advertisement. This appeared in one of the leading New York newspapers and in the local and suburban papers of Newark. It called attention to a fur coat of unusual quality and style. Along with this page announcement appeared another message which occupied about two columns, six inches deep. Here it was stated that never before had an artist of national reputation been employed by a department store to illustrate one article of merchandise. The advertising manager of the store said of the advertisement before it appeared: "It will not sell anything, we will have no telephone calls concerning the coat, probably no customers will come in to ask about it. What we are trying to do is to convince those whom we want to attract as customers that this is an exceptional store. We can do it only by exceptional advertising."

The succeeding advertisements were of a similar nature, and were illustrated by other nationally known artists. Within a few months of the time the first one appeared, the visitors' register in the store revealed the names of callers from more than half of the states in the Union, something that had never happened before. While results were slow as far as they influenced the volume of business, the management of the store thought that it had never done any

more profitable advertising than the prestige series.

The Filene Store in Boston had a great deal of trouble in getting its basement on a paying basis. To advertise it more extensively meant increased expense. The prices might have been raised but that would have tended to discourage customers. The policy of the store would not permit lowering the class of merchandise handled, so it was decided to cut off all the service that could be eliminated. The elevators were no longer permitted to run to the basement, no basement purchases were delivered, and no charge accounts permitted for that department. These limitations of service were widely advertised with the explanation that it was necessary in order to continue the unusual values that were being offered. The first result was from competitors. They immediately began to advertise that their basement customers were entitled to the same courtesies and the same service as those in other parts of the store. All of this was water on the Filene wheel. It only tended to emphasize the importance of the Filene basement as a bargain center. From the inauguration of that policy the basement department began to pay, and now has a business that runs into millions of dollars a year. It was a matter of establishing the prestige of a bargain center.

8. *Encouraging the process of trading up.*—The saying attributed to the head of the Simmons Hardware Company that "the quality is remembered long after the price is forgotten," is so well fixed as a

The Nightingale

In 18k gold with an exquisite platinum top. Set with forty brilliant gleaming white diamonds, $575. Other diamond models, $225 to $600.

The Cherry Chase

DESIGN D

17 jewels. In 14k white gold, plain dial and inlaid enamel numerals (as shown) $80.

The Briarcliffe

A charming wrist model. 17 jewels. In 14k white gold, $75. Raised gold numerals $10 extra.

For the girls about to step out on their own

SHE may be stepping out into the great big world with a degree—or a husband. Maybe both. In either case she'll want one of these exquisite Hamiltons. For if she is a college girl she already *knows* the value of keeping her appointments On Time. And if she's a bride she'll soon find it out. (Being "fashionably late" in Society simply no longer *is* fashionable.) This seems to be a conclusive enough argument to warrant coupling her with a Hamilton whatever her status may be. Seriously, this means you: *give!*

HAMILTON

THE WATCH OF RAILROAD ACCURACY

This makes one think $75 a low price for a watch.

principle of merchandising that almost any means seems justifiable to induce a consumer to buy the thing which will be the most satisfactory in the long run. "Trading up" is a term that is applied to this endeavor when undertaken by advertising. Marshall Field was one of the first to realize its importance in promoting sales and to invent means of inducing customers to invest in what is good, rather than in what is cheap. A number of years ago, he carried a window display of women's hand bags. Prominent among them was one priced at $100. Two or three others sold at $75, a few for $50, quite a number for $25, and numerous others ranging in price to as low as $7.50. An interested student of merchandising asked the head of the department in charge if he sold many of the $100 bags. "Once in a great while, we find a customer for one," was the answer. "How about the $75 bags?" the student asked. "They sell no better," was the laconic answer. "Well what about the $50 bags?" "They also have very limited sale."

The question then naturally followed, "Why take up so large a part of your valuable window displaying merchandise of such small sale?" The explanation was typical of the sales policy of the store. "After a woman has looked over that display she is impressed with the idea that $10 or $15 is really a very small amount to invest in a hand bag. If only those bags had been displayed for which there was the

most sale, $7.50 would have been looked upon as a very fair price to pay for a hand bag, and instead of having a minimum price of $7.50, the store would probably have had to stock some for $5.00." As a result of this ingenious window display, it was estimated that the store sold this particular article at nearly a 50 per cent increase in price, and sold a correspondingly higher quality than if only the popular priced articles had been featured.

A live clerk in a haberdashery was asked for a cheap umbrella, and the usual explanation was given by the customer that he lost umbrellas so frequently that it did not pay him to buy a good one. "If you will only make a little investment in an umbrella, you will have one that you will take pleasure in carrying, and you will think enough of it so that you will give it some attention and will not lose it." The customer recognized the logic of the remark and bought an eight-dollar umbrella when he had expected to pay only one dollar.

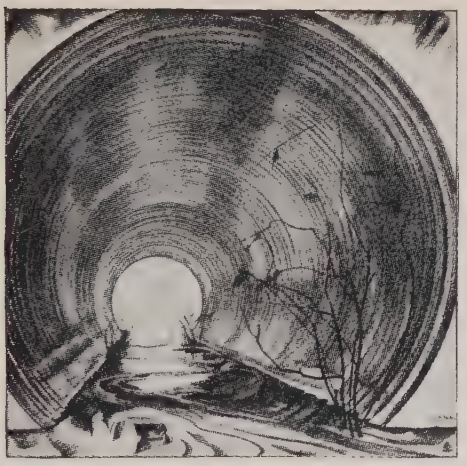
The purchase of a good article, even one that may seem to border on extravagance, tends to raise the buyer's opinion of himself. It makes him feel that he is in the class that appreciates good things. It is by no means wasting advertising space to mention some high-priced articles, even though their sale is expected to be limited. It helps to prepare the mind of the buyer for a good article rather than a cheap one, by the subtle flattery that the buyer is accus-

tomed to select from among the best. Of course, where price is the chief incentive, as in bargain sales, this method is not applicable.

9. *Creating new buying habits.*—Time and again, manufacturers and advertisers have been surprised at the ease with which some seemingly fixed habit of a population has been changed, or the readiness with which a new habit has been acquired. Perhaps quite as many have found it impossible to change what seemed to be an unimportant custom. Even the well-dressed college student at the close of the last century seldom had his trousers pressed. Popularizing the well-dressed man through the advertising of the large clothing manufacturers has made possible the lucrative business of clothes pressing.

In an earlier paragraph, the celluloid collar was referred to. It was practically never advertised, at least to consumers. On the other hand, the starched linen collar was for years most aggressively advertised, until the daily change of this article of apparel was as common as selecting a fresh handkerchief every morning. Just at the time when the stiff collar seemed to be permanently fixed as an article of apparel, manufacturers of "semisoft" collars made their appearance, widely heralded in advertising columns, and, within a surprisingly few months, the soft collar was everywhere in evidence.

The weekly or semiweekly shave of the last decade of the last century has been superseded by the daily shave with the safety razor. There can be no ques-



Buried beneath the ground, under all highways and railway embankments, are culverts formed of corrugated metal. In time of heavy rains and floods these culverts carry off the drainage and prevent disastrous washouts. Obviously, these culverts must be of rust-resisting metal if they are to endure.

Beneath the world's highways
METAL FIGHTS A DEADLY FOE!

NOT a spectacular battle just a steady, silent resistance . year after year, to the deadly attack of *corrosion*. That's the fight that metal must wage underground.

Beneath the highways and railroads of the world, where culverts carry off heavy drainage . damp soil and drainage water all unite to corrode the metal.

Ordinary metal gives way too soon. That's why highway and railroad engineers turn to Armco Ingot Iron. Hundreds of thousands of the original Armco culverts are still in use, after years of service without repairs or upkeep of any kind.

For other underground uses, such as caskets, burial vaults, water mains, sewage systems and mine equipment, Armco Ingot Iron is used.

Today all of America's industries are turning to Armco Ingot Iron because it has behind it the longest *actual service* record of any low-cost, rust-resisting sheets or plates you can buy

Whenever *you* buy a product or equipment made of plate or sheet metal, you will get longer service if you make sure it's made of Armco Ingot Iron; or if you have it built specially, insist that it must be made of this *rust-resisting* material.

Whenever you see this Triangle on a product made of sheet metal, it means that the manufacturer of that product has gone to the expense of using special sheets designed to best serve that particular use.

ARMCO

THE AMERICAN ROLLING MILL COMPANY
Executive Offices: Middletown, Ohio
Export: The Armco International Corp. *Cable Address:* "Armco—Middletown"
PRODUCERS OF
ARMCO IRON AND STEEL SHEETS
FOR EXACTING PURPOSES

Tune in on station WLW Cincinnati each Tuesday evening for the Armco Concert Band, 10 to 11 Eastern Time or 9 to 10 Central Time

"BE SURE IT'S MADE OF ARMCO INGOT IRON"

The primary purpose of this advertisement which appeared in Collier's *is to help sell articles made of Armco Ingot Iron, which are not made by the advertiser, but are made from his product.*

tion but that the advertising of the various safety razor companies has been responsible for the improved tonsorial appearance of the American man. It is now estimated that 45 per cent of the population use a toothbrush with commendable regularity. This is a habit which has been extensively spread since the World War, by advertising toothbrushes and dentifrices.

Similar results have been produced in the manner of buying. For years people bought books and musical instruments on the instalment plan, but more recently a new roof, an automobile, a radio set, a power washing machine, and various kinds of clothing have been commonly sold on instalments.

Then, again, the source of buying has been materially altered in many cases by advertising. The Fuller Brush Company has taught the housewife to wait for its salesman to call and keep her supplied with brushes. Millions of people depend on the great mail-order institutions for their clothing where formerly they went to the largest near-by city once or twice a year to supply themselves. Millions more, who were accustomed to buy from the mail-order houses, now use the automobile to go to cities as far distant as fifty miles to do their shopping. The great mail-order houses recognized this tendency, and, as a consequence, have opened their great retail stores.

However, there are some habits that, as far as the advertiser is concerned, are as steady as the rock of Gibraltar. Thousands of dollars have been spent in

an attempt to revive the popularity of suspenders, but without appreciable effect. Other thousands emphasize the physical benefits of walking for recreation, and incidentally wearing out more sole leather, but the riding habit continues to grow as rapidly as the means for providing the conveyance. Even bicycle manufacturers failed noticeably to prolong the "wheeling" habit by coöperative advertising.

During 1919 and 1920, the World Trade Club of San Francisco spent close to $200,000 in an attempt to get the metric system adopted in the United States, but were unable even to get favorable action from a Congressional committee. How much advertising would be required to induce the men of the country to shorten their trouser legs by six inches?

In looking over the large number of habit-forming campaigns, one is impressed with the fact that, whenever the new habit will enhance the appearance, or the comfort and the ease of living, advertising will be effective. But where the reverse is true, and the reader is asked to do the hard thing, especially when the reward is not immediate, then the advertiser should proceed with extreme caution.

10. *Insuring business stability.*—Year after year, good years and poor years, Swift & Company have continued to advertise their Premium hams and bacon. As a result, they always sell out their full supply at a good profit. This advertising would be more extensive if they could be assured of a larger supply, but only part of the hogs bought by this

great packer contribute to the supply of hams and bacon of the quality that can carry the Premium trade-mark. It is impossible to tell what proportion that will be. Some years it is greater and some less.

One of Swift's competitors also packs ham and bacon of the same general quality as the Premium brand. But for years this firm has advertised only when the supply was ample, and, when there is a scarcity, it does no advertising. As a result, it frequently has to sell its best brand without the trade-mark, below market value, because there is not sufficient demand for it. In other words, this company does not insure its market as does Swift & Company by continuous advertising, and, as a consequence, cannot take full advantage of favorable markets.

It has not yet been demonstrated to just what extent and at what cost advertising may be depended upon to insure various markets, but every year an increasing number of manufacturers base factory operations upon anticipated sales, which in turn are based upon the advertising. The general manager of the California Prune and Apricot Growers' Association said: "We are advertising now to sell our crop three years hence. The present demand would take care of the present output, but with new orchards constantly coming into bearing, we must look ahead three to five years for the preparation of the market." In their case it has proved good business. Not often,

however, will a board of directors be convinced of the wisdom of such a policy.

11. *Advertising one's needs.*—In a sense, all advertising is to supply the needs of the advertiser. The railway advertises because it needs more passengers; the hotel needs more guests; the store needs more customers. But in a different sense, a man who wants to install an irrigation system will advertise for contractors to make the installation. The difference is that, while the former are looking for people to pay them money, the latter expects to pay out the money himself. Not only are the classified pages of newspapers filled with announcements of those who want to buy something, but a constantly growing number of paid advertisements are utilized to announce desired purchases. Employers in many lines advertise for workers, and builders advertise to reach contractors; also, factories find it expedient to announce that they are in the market for supplies of raw materials of specified grades and quantities. This is a form of advertising which will probably grow rapidly in the next few years. It practically always results in unearthing new sources of supplies and frequently in securing better qualities and better values. Prizes are advertised for names for newspapers and magazines, for trade-marks and trade names, for the return of lost property and even for errors in proof reading. Cities advertise for factories and give bonuses to get them. Factories in-

vite suggestions for new products and for new ways to sell old products. They even advertise to find the right advertising agency to handle their advertising account.

12. *Unusual uses of advertising.*—Some time ago a prize was offered for the one who would enumerate the most purposes for which advertising had actually been used. The man who won the reward submitted a list of some 1,500 specific purposes for which he had known advertising to be used. In the foregoing paragraphs, only a few of these have been covered, and it is not practicable here to enumerate the possible applications of advertising which readers may find profitable. Perhaps the mention of a few unusual uses may be suggestive in applying paid publicity to the business of the reader.

Advertising has frequently been used to influence political bodies such as city councils and state legislatures. Indeed, politicians are more afraid of the campaign which is to be used to place accurate information before the voters than of all the other threats that have been invented. The underpaid school teachers of Los Angeles succeeded in getting themselves a deserved increase in pay by a few comparatively small advertisements. The residents along a poorly paved street succeeded in getting some action out of the street commissioner by publishing a petition. The Fifth Avenue merchants, on several occasions, advertised to "shop lifters" that unusual precautions were being taken to apprehend those of

kleptomaniac tendencies. They were convinced that losses were materially reduced. Millers of the Pacific Northwest one year joined in a campaign to the farmers to encourage them to raise wheat, and the advertising met with a gratifying response. Advertising has been used successfully to compete with slanderous attacks on an institution or an industry.

Probably every reader will be able to supplement this list with numerous other uses of advertising that he has observed. Coming into the open and putting a proposition squarely before the public is one of the surest ways of securing a remedy and it should not be overlooked, nor left as a last resort.

REVIEW

State the prime objective of advertising.

Show five ways in which advertising aids distribution.

How may advertising be profitable both to the reader and to the advertiser?

Cite some instances where advertising has been able to "average up" the average sale.

Show how advertising may be used to advantage, other than instances cited thus far.

CHAPTER V

NEEDS TO WHICH ADVERTISING APPEALS

1. *Needs as an index to civilization.*—Saving was for centuries the dominant thought of our ancestors. So much exertion was required to provide the barest necessities, total or partial starvation was so common, and death from exposure because of insufficient clothing, or lack of medical attention which could not be afforded, was so common, that the ability to accumulate was regarded as one of the paramount virtues. With the changed conditions of the twentieth century, in which the ability to consume is rightly considered as great a virtue as the ability to save, our whole economic aspect is changed. The good citizen now is not the one of miserly proclivities but rather the man who has enriched his life and broadened his sympathies by a great variety of experiences and intimate understanding of his fellow men, gained through wide contacts.

The philosophy of few wants and the simple life reaches perfection in the animals which are content with the three requisites of food, shelter, and mating. But the man who wants many things because he understands the joys and comforts that luxuries bring him is the one that is highly civilized. The more he

consumes, the more employment he helps to supply for others, and the more economically valuable he becomes to society.

The very word *need* has taken on a new significance. We need all those things without which our standards of living would be lowered. The ambition to possess the good things of life is one of the greatest incentives to endeavor. Make young people acquainted with and appreciative of the best there is, including education, and the greatest number will make the requisite effort to acquire them. The social significance of advertising is its influence in elevating our ideals concerning the things requisite to a full life. It does not raise the cost of subsistence, but the plane on which we are content to exist. It does not add to living expense, but to the desire to live expensively.

2. *Instinctive attitudes toward property.*—The desire to own things is born with us. The aimless grabbing of whatever comes within reach of the infant soon develops into a consciousness that some things belong to him and he is not to be deprived of them without good reason. This proprietorship can be observed in almost any group where toys are shared. And anyone who has been much with children has seen tots tugging at a toy and crying "Mine, mine." In this early stage it is primarily ownership for the sheer joy of possession. The "property" most prized by the youngsters is not necessarily that which is most used. A shiny tin can was carried by a child of

two the whole day through. He took it to the table and to his bed when tucked in for the night. It contributed little to his play, but he valued it as the one article which he could control.

It is this attitude toward property, the joy of ownership, that leads to making such collections as stamps, coins, books, or works of art. Perverted, it may develop into miserliness or even into kleptomania—stealing when there is no clear idea as to just how one is to profit by the theft.

The saner exercise of this instinct to own things is revealed in the extensive wardrobe, even the great number of socks, shirts, and neckties that the younger generation accumulates. The extension of the library is not infrequently a result of the pleasure that comes from "having" the admired volumes quite as much as from any anticipation of perusing them. A well-filled linen closet is a joy to the woman who owns it far beyond any practical service it may provide. To the more affluent, the addition of the third, fourth, and subsequent automobiles often ministers far more to the pride of ownership than to convenience or practical utility. "Maintaining a stable" is another form in which the same instinct has found expression.

The impelling desire for a new car is quite as likely to have its birth in the consciousness that everyone else in the block has a more recent model. The old car may still be running all right, but socially it is no credit. A kindred feeling may lead to repainting the house, or replacement of serviceable furniture.

Merely "keeping up" with the social procession is not always sufficient to satisfy this inherent ambition. There are always some who delight in leadership. When others have acquired the minimum of six pieces each of sterling tableware, the social leader must increase the supply from eighteen to twenty-four pieces; otherwise the distinction that accompanies leadership is wanting.

Of course, the great majority of our possessions are acquired for the practical comfort, pleasure, or satisfaction that they provide. The radio, the phonograph, most of the volumes in the book case, the numerous electrical devices, the oil heater, as well as the more intimate supplies of wardrobe and boudoir are of daily use, and contribute to the immediate pleasures and satisfactions of life.

The ownership which usually comes with more mature years and is valued as an insurance against want, or a substitute for lost earning power, is of less interest to most advertisers. That is the acquisition for saving rather than acquiring for pleasure and the increase of enjoyable activities. It does not lead to the purchase of advertised goods other than investments. Also the ownership which gives influence, independence, and power is not of a nature to stimulate spending.

3. *How the individual chooses among needs.*—Of all the good things life offers, there has to be a constant choosing as to which will be taken and which passed by. The psychology of choice tells us that

there are two chief mental processes by which we select and reject. One of these is instinctive action, the other a more or less painful and painstaking mental operation involving a balancing of advantages and disadvantages—of advantages to be gained, advantages to be foregone.

The healthy young person passing the food counter of a cafeteria selects and rejects almost entirely according to instinct. A thing looks good to eat and immediately the conclusion follows that it is good to eat, and the selection is made. Other things look mussy or unattractive and are passed by with little consideration. This is the same sort of instinct, less keen, less discriminating, less sure, that is exercised by the animal in selecting its food. In this simple act of selecting food for one's lunch, first of all comes the direct appetite appeal. That is, choosing what one likes, and "liking it" is sufficient excuse for making the choice. It seems the simple, practical, sensible thing to do.

In making the instinctive or emotional appeal in advertising, that same attitude of mind should be induced if possible. If it can be made to appear as the desirable, pleasant, practical thing to make the purchase, the appeal will be resultful. If the sale does not follow, it will be because of lack of opportunity or some inconvenience that more than counterbalances the instinctive longing that has been aroused. This simple, direct appeal to readers to indulge their likes is really all there is to what is called "short cir-

cuit" copy. If an article is so attractively presented in an illustration that the reader thinks to himself, "I would like that," or, "I wonder where I can get it," or, "Can I afford it?" the appeal has been effective. The message then should either answer these questions, or tell how answers can be found with the least possible effort.

Yum-Yum!
Here's an enticing flavor you'll never forget
IN the famous maple center of the world, experts blend Vermont Maid Syrup for your table.
Pure maple sugar is skillfully blended with pure cane sugar to bring out that deep, rich, true maple flavor, dear to childhood memories.
The choice selection of the entire maple crop is reserved for Vermont Maid Syrup. That's one reason why its flavor never fails to please. Try it on your pancakes and waffles. Your grocer has Vermont Maid Syrup in glass jugs. Penick and Ford, Ltd., Inc., Burlington, Vt.
As it mingles with the melting butter on your pancakes, Vermont Maid Syrup delights your eye and prepares your palate for a rare delight. Taste it and judge its delicious flavor for yourself.
VERMONT MAID SYRUP
CANE AND MAPLE SUGAR
PACKED IN VERMONT BY VERMONTERS
PENICK AND FORD, Ltd., Inc., Dept. T
Burlington, Vermont
I enclose 10¢ for generous sample bottle of Vermont Maid Syrup and recipe folder.

The appeal of the product. Nothing would be added by showing someone eating it.

It is evident that with many of our purchases the act of choosing is vastly more complicated than the mere dictates of instinct. The selection of a suit of clothes involves comparisons of fit, of style, of color of fabric, and of price. The probable deciding factor will be personal adornment. Which makes the wearer look best? Also, will it keep the wearer looking well dressed after it has been worn for some time? When the choice has been narrowed down to these,

then the purchase will depend upon the price. From the very perversity of nature, the choicest things are often the most expensive, and so it is with clothing. The garment that the buyer actually prefers will almost surely not be the one that is the lowest in price. Then comes the comparison of prices and a possible consideration of what other purchases the lower priced suit would make possible. Here the instinctive appeal is fundamental, but certain evidence is necessary to justify the purchase, and that evidence the buyer weighs by means of processes that are strictly intellectual and not merely from guiding instinct.

That is a form of what the psychologists call the rationalized appeal. To illustrate it further, instinctively there is a strong desire to make a purchase but one hesitates because of the criticism that may come from one's associates. It might be the membership in an expensive club. The instinctive desire for sociability and personal pride might make the membership seem highly desirable, but the wife or the father-in-law or the banker, or business associates, might criticize the expenditure as an unnecessary extravagance. So the buyer looks for reasons, or perhaps excuses, for doing the thing he wants to do. The club will give him an opportunity to play golf and to be much in the open, which will be beneficial. He will meet influential people and probably make helpful friends. Here comes the salesman's or the advertisement's opportunity to supply sufficient

KEEPS TEETH WHITE

A winning smile gets you ahead in the world.

And snowy white teeth are what give your smile its winning brightness.

Don't let dull teeth rob your smile of its sunshine. Chew Dentyne and keep them clean and pearl-like—with the gum especially made to keep teeth white. Chew delicious Dentyne—the highest quality gum made today.

Chew DENTYNE *..and smile!*

People chew gum because they like to, and this gives them a good reason for doing what they want to do. An unusual appeal to the intellect for the product.

reasons not only to clarify his position, but also to silence his critics, and to justify his extravagance.

There are other classes of purchases primarily of an investment nature in which the decision is made according to the evidence presented rather than by a native or an instinctive desire for ownership. In buying securities, or real estate, or other property, the pride of owenrship may exercise an influence, but with the good business man it will be, at most, a minor influence and easily overridden. One's judgment has to be convinced. What is the security behind this investment? How sure is it of paying returns? Will it be able to withstand competition? Is it liable to be affected by new inventions? Does it offer the same safety with a proportionate return as some other investment? All these are questions to be carefully weighed from those facts and statistics that are available. Presenting information that will make this kind of purchase seem desirable and profitable has been called the "long circuit" appeal. It is a matter that is passed upon by the intellect and not by the emotions.

4. *The relation of needs to instinct.*—An instinct is, according to psychologists, a way of acting in direct response to feelings or emotions. Sometimes it is more easily seen in animal than in human beings. The bird will build her first nest as perfectly, as far as man can judge, as any subsequent nest. She does not have to be taught; she knows instinctively. A little tot who has just learned to walk, feeling the

need of greater height to see what is on the table, instinctively rises on her toes. She could not be taught to do this, and did not need to be. The same little one did not have to be taught to be afraid, or to love nice clothes, or to make an outcry when she was hungry, or to crave companionship, or to love games. These are a few of the many instincts common to the human race, the gratification of which has developed into the myriad of articles that are found upon the table, in the wardrobe, in the toy room, in the boudoir, and in other parts of the home and office.

It is the purpose of advertising to keep alive and active the instincts that lead to purchases. This is not an antisocial influence, as has been shown, nor is it always for the economist or the professional reformer to say where the line should be drawn regarding needless expenditures. If the possession of ornaments and trinkets leads to a fuller satisfaction and greater happiness in a life that at best is made up of much drudgery, who has the right to deny their indulgence? The finger-nail enamel or the wax that keeps the hair smooth may be a petty vanity, but if their use adds comfort or satisfaction, and helps to make the day's work a little easier, they have served a humble but useful purpose.

5. *The nature of an advertising appeal.*—When the advertising makes the reader want to go somewhere, or buy something, or own something, or do something, it is said to have an appeal. In a mere flash of light or an unusual noise, there is no appeal.

One may turn his eyes toward the light almost without becoming conscious of it. He may stop a moment and listen to the strange sound almost without interrupting his train of thought. But in neither case has there been an appeal that awakens conscious effort to make a response. The advertiser should seek more than mere stimulus for the eye. The large splotch of color may arrest the attention momentarily but it will have no appeal. The advertiser's name may be blazoned across the sky and arouse a fleeting interest and a vague wonder as to how it was done, but there will be no appeal. Consequently, no response.

An often quoted requirement for an advertisement is that it be seen, be read, be believed, and be remembered. Of course, that does not mean that the particular message is to be remembered, but that the offering is to be remembered. It does not include the awakening of a longing, but if the advertisement were read and believed, that would probably arouse desire, which is the essence of appeal.

The response may be of many different forms: to sign and send in a coupon; to file away some information; to go to a store and investigate; to make a mental note, so that when the need comes again the article will be recalled; or in mail-order copy, to send in the money for the purchase. There would be less poor advertising, if each advertiser would read his message carefully and ask—"What does that inspire the reader to do?" "How does it arouse desire?"

and, "What action will that desire lead to?"

6. *Comparing the effectiveness of different appeals.*—Many textbooks on elementary advertising and on psychology give lists of instincts, and enumerate many advertising appeals. Psychologists have also spent a vast amount of time and effort in trying to evaluate the strength of these different appeals, but almost entirely without success. At one time one appeal will be stronger; at another time, some other appeal.

To the starving man, the appetite appeal is paramount. After his hunger is satisfied, almost any other appeal will be more effective temporarily. During the War the appeal to patriotism transcended most others. We denied ourselves good things to eat, and many of the ordinary pleasures, but the appeal to patriotism in making out the income tax return is far less potent. The idea is that the strength of appeal differs under different circumstances. Then it is impossible to compare such unlike things as the desire for ornamentation, the devotion to friends, the inclination to be comfortable, and the longing for food. Can you compare your attraction for a silk shirt with your appetite for cherry pie or your love for your wife's relations?

Again, the appeal that will be most effective may depend upon the way competing articles are advertised. Your competitor may have chosen the strongest appeal. If so, you probably will produce better results by selecting some other appeal rather than by

using copy that seems to imitate his. Then a variety of appeals skilfully used often produces a greater effect than merely repeating the one which seems to be the strongest.

Much of the leading hosiery advertising has varied the appeal from style to personal adornment, to wearing qualities, to fit or comfort, and a long list of others that readers will probably recall. One of the light and power companies offered a prize to the woman who wrote the best letter stating why a power washing machine should be used in place of the washboard. Prominent among the reasons given was that the woman might retain the beauty of her hands if she would avoid the rough hand-laundry work. That was going to first sources to choose the most effective appeal. Incidentally, the contest was a powerful appeal for the electric washer, for, by the time each woman had written a letter explaining in detail why a woman should own a power washing machine, she was sold on the idea that *she* should have one.

7. *Using different appeals for the same article.*— Perhaps this subject can be illustrated by the striking success of the unusual appeal to sympathy. The list of buying incentives had been practically exhausted by a Seattle tailor without much result during a business depression. He called in a shrewd advertising man, who told him that if he would appeal to the public to supply work for his tailors, who otherwise would be idle, he could fill his shop with work. The experiment proved a success. The copy

assured readers that the price had been reduced to the point where it merely covered materials, labor, and overhead. Enough work was sought to provide employment for the tailors who so much needed it. Probably an element in the success of this appeal was the implied element of saving. Who would not be charitable when it was a profit to himself as well as to the charity?

That it was the sympathy appeal that produced results here is evident from the fact that this same tailor had offered just as attractive prices before, had emphasized the unusual bargains that he was giving, had appealed to pride in appearance, and stressed the advantages of custom-made over factory clothing, but none of these had been successful until the very unusual appeal to sympathy was made.

After writing copy for a washing machine with every economic reason that could be applied, one manufacturer addressed a message to the husbands pleading with them to save their wives from the worst drudgery of the home-laundry work. Surprisingly, this copy appeared in the women's magazines where few men would see it. Of course, the real purpose was to supply women who wanted the power washing machine with a fetching argument to present to the head of the house. The argument of the advertisement was doubtless used in thousands of cases to arouse the sympathy of the one who controlled the purse strings, but in practically every case it was relayed to him through the one who was to be relieved

of the drudgery. To base a whole campaign for an electric washer on this argument would be hazardous, but to vary the usual appeals by one of this nature may produce a striking effect if well done.

If one looks through the current magazines, one will find no lack of variety of appeals being used for toothpaste, for soaps, for automobiles, for shoes, and for other items that are so commonly worn. Palmolive and Listerine have both been sold by the sex appeal with marked success. Ordinarily that would seem to be foreign to a soap or a dentifrice but the very novelty added effectiveness.

If there is one outstanding reason for action, like that of *saving* in opening a savings account, then exceptional versatility is required to find another appeal that can be used to supply variety. But with most advertised goods there is more than one incentive for action. Where this is true, variation of appeal is almost sure to be more effective than continued emphasis of the dominant one.

The two accompanying advertisements for the Prudential Insurance Company of America show how appeals in striking contrast may be used for the same product and with the same general treatment. The appeal to fear is strikingly effective. It shows a younger man and presumably will appeal strongest to men who have not yet reached middle life. It is hard to get young people to think far enough ahead to provide comfort for old age. The older man sitting by the fire presents an entirely

different appeal. "Comfort and Contentment" certainly are shown in every feature of the illustration. This makes a strong appeal to men past forty, who might be inclined not to renew an expiring insurance policy, or to those who, having policies, are considering increasing the amount. Incidentally, these are two good illustrations of copy in which the principal story is told by the picture.

8. *Appeals that supplement and those that counteract.*—Many appeals supplement each other even though they do not seem to be closely related. The Pyrene fire extinguisher used the appeals of fear and parental affection successfully in the same copy, showing the picture of a father extinguishing a blaze in the room where his children were sleeping, effectively combining these two powerful motives for action toward one response. The appeals to health, ornamentation, and pride have frequently been fused to produce one dominant impression.

The difficulty in attempting to use different appeals for the same article, particularly in the same copy, is that there is a possibility that they will counteract each other. An advertisement for a new car put special emphasis on the late design. It contrasted the new and striking appearance with older cars, then the copy wound up by asking the reader to buy for the reason that this car would give more years of service than its competitors. The thing that lingered in the mind was: "This radical design gives it the stamp of smartness, but two years hence the

"Sick!-and I let my Life Insurance Lapse."
THE PRUDENTIAL INSURANCE COMPANY of AMERICA
EDWARD D. DUFFIELD, President
HOME OFFICE, Newark, N.J.

An appeal to fear. Contrast this with the one showing "comfort and contentment."

Comfort and Contentment
assured by an Endowment Policy
kept in force until maturity
THE PRUDENTIAL INSURANCE COMPANY of AMERICA

A picture that makes copy writing easy.

very things that make it look so up-to-the-minute now will mark it as an old car." Pride of ownership is an instinct easily aroused, but if the copy writer attempts to emphasize extreme cheapness at the same time that he appeals to one's pride, he will find that the two ideas are antagonistic. One does not feel proud over cheapness.

In the chapters on copy the necessity of unity is stressed, and unity in the appeal means, above all things, avoiding conflicting emotions. That is one of the most fundamental principles in advertising.

9. *The danger of overemphasizing the appeal to saving.*—Bargain hunting is, and probably always will be, a favorite sport. Particularly is it popular with the feminine buyer. Rightly used and not abused, the idea of saving will probably remain the chief inducement in a large part of the daily advertising of stores, but it has its very decided limitations.

One does not own a pleasure car, or take an extended vacation outing, or trade in the old radio set with an idea of saving. Except for the routine bills and purchases, it is a pleasure to spend money—in fact, there is no better use that can be made of it than to bring pleasure and happiness. The idea of saving does not promote such expenditures.

REVIEW

Show why the appeal to the emotions is stronger than the appeal to reason.

Why is it impossible to answer such a question as, "Is the appeal to the appetite stronger than the appeal to patriotism?"

Outline the appeals you would use in the sale of silk hosiery, automobiles, breakfast foods, radios, and washing machines.

Name products for which the appeal to paternal affection may be used to advantage. By what other appeals may they be supplemented?

CHAPTER VI

UTILIZING THE PROCESS OF SUGGESTION

1. *Influence of the printed word.*—So great is the public confidence in printed matter that the most casual statement from a newspaper or magazine takes precedence over the vocal statement even of the author. In spite of all the abuse that publications have had, and all the misstatements and exaggerations that are still made in the press, people have not lost confidence in what they read, including advertising. Subconsciously, allowances are made for baseless exaggerations such as "astounding bargains," "unparalleled values," "unrivaled opportunities," and the like. The mind passes rapidly on to the meat of the offer and seems to be less seriously prejudiced by the exaggerations which transcend belief than might be expected.

The reading habit is one of the most common responses to suggestion—a term that has been used so often, in connection with salacious plays, sex stories, and as a synonym for hypnotism, that it has fallen into disrepute.

We are all extremely suggestible. If we see a crowd of people on the corner looking up into the sky, we join them. If we pass the polished handle on

a lever, it is only the exceptional person who does not feel a temptation to take hold of it. If we see some printed matter in a form that is easily read, there is an inclination to peruse it. This is illustrated by the common habit of repeatedly reading and rereading signs, names of railway stations, car cards and other notices that come within the range of our vision.

2. *Potency of suggestion depends upon prestige of source.*—On hearing or reading a statement, the inclination to believe varies with the prestige of the source. Governmental communications are practically never questioned, the general impression being that a government is in a position to know the truth, and that its ideals will prevent presenting anything other than the truth. Similarly, books of reference are regarded as the last word. Even in courts of law, the prestige of the dictionary is so great as to override almost any evidence on the meaning of a word. So, the successful advertiser in presenting his message seeks to give it the utmost prestige.

The correctness of style and vogue are established when it is shown that those who have opportunities of wide observation adopt them. So in advertising clothing, the things that are "seen on Fifth Avenue," and "the mode in Paris" carry conviction. If people prominent in social circles are shown using an article, it tends to establish its correctness. When the Princess Marie de Bourbon is quoted in an advertisement on the care of the complexion, her dictum is quite generally accepted. The reader may never

Two characters used in appeals to the appetite. The reader recognizes one as belonging to his class and will be influenced by what he likes. Although the other portrays the ebullience of the Frenchman in his enthusiasm, the reader is by no means sure that he also would enjoy it. The Frenchman is of the servant type, and even his gustatory judgment is not established by his face.

have heard of her and may have no idea of her position, but the fact that the name has the sound of court circles of Europe is convincing to a large number who are interested in cultivating the latest mode in developing complexions.

When Adelaide Hughes tells how to keep dancing feet free from corns, it is assumed that her opinion is valuable even though the copy does not state that she advises the use of the Blue-Jay corn plaster. Associating her name with that product creates confidence in it. "Smith College adopts Hartshorn window shades," so they must certainly be correct and

of good quality. Surely an institution that turns out such a finished product as is found in the graduating classes of this institution every year would not go wrong on a small thing like a window shade!

There are four different kinds of prestige: space, past success, patronage, and borrowed prestige.

3. *Prestige of space.*—Prestige of space is in itself convincing. When a double-page advertisement in colors appears in the leading magazines, the immediate inference is that the product is not only good but successful, otherwise the manufacturer could not afford to advertise it so extensively. The immense electric moving signs, formerly used so extensively to advertise Wrigley's chewing gum, tended to give that product an importance in the mind of the beholder which it had not hitherto enjoyed. A fountain pen shown in color and heroic size on a billboard, assumed an air of importance not approached by competing pens which had been less conspicuously advertised. The subconscious suggestion is that much money has been spent on the extensive presentation, therefore it must be important.

4. *Prestige of past successes.*—The firm that has been in business for a century or more inspires confidence. It must be a good firm and have a good product or it would not have survived so long. Such statements as "founded in 1876" also reflect the pride of the advertiser in his record, a record which he will probably value higher than any temporary advantage that might come from skimping a product.

"Rogers 1847 silverware" is a valuable phrase in advertising because of what will be read into it. It reminds the reader of a long and honorable record which is taken as a valuable guaranty of present performance.

5. *Prestige of patronage.*—In Great Britain, if a hatter can add to his advertisement the statement that he supplied His Majesty with head wear, it is assumed that none better can be found. His Royal Highness, the Prince of Wales, is for the same reason a patron greatly to be desired. It is stated that some of the sovereigns of European countries are highly paid for the privilege of enrolling them as customers for automobiles and similar merchandise. The United States has no royalty, but in most cases Americans are equally obsequious. When the White Motor Company used to publish its roll of honor every year giving the list of those who owned five or more White trucks, it was tremendously impressive. It was almost equivalent to a testimonial from each owner.

6. *Borrowed prestige.*—The Cambridge Press is not connected with Harvard University, but secures a great advantage from associating itself with that great institution through its name. Naming hotels after well-known people, such as the Benjamin Franklin in Philadelphia and Hotel Roosevelt in New York, illustrates this principle. Similarly naming hotels for railroads, such as the Pennsylvania in New York and the Canadian Pacific Hotels, is

a means of securing attention for a hostelry through the popularity of a railroad. Palm Beach cloth borrows much from the famous resort for which it is named. Here, also, there is a suggestion that it is adapted to the Palm Beach kind of climate and, if sold for summer wear in other places that have hot weather, would prove satisfactory.

7. *Exaggeration tends to defeat itself.*—Psychologists tell us that suggestion will not be effective, if it runs counter to previous experience and belief. That is only a common-sense statement and does not need the prestige of the psychologist for acceptance. When a New York clothing store advertised that it had "the finest overcoat you ever saw, on sale for $80," it was not convincing. During the winter, every New Yorker has an opportunity to see some of the finest of coats, many of which could not possibly be sold at the price named. The advertisement may have been true, but whether true or not, the average reader would not believe it. The question arises: Is it good advertising, or good business, to spend money to tell people things that they will not believe after they have been told?

In striking contrast with this bombastic statement was another used in advertising neckties. It modestly affirmed, "We believe that these are about as good value as you will find." As a matter of fact the store shoppers knew that it was absolutely the best offering in the shops at the time. But the manager of the store said: "Our customers do not have the

opportunity to verify such a sweeping statement, they might not believe it. It is our experience that a more restrained tone is believed, and results in just as many sales without the danger of criticism for exaggeration."

A long time ago the buyer of raincoats for Wanamaker's store went to the advertising man and said: "I have been stung on these coats; they are simply rotten." The advertising man asked him how many he had and how much he expected to get for them. The buyer was stunned the next morning when he looked at the store advertisement and saw the statement, "We have 198 men's raincoats. Our buyer says they are rotten, but even if they are as bad as he says, they are certainly worth what we are asking for them—$5." The raincoats were sold out before noon.

If the description of the goods is exaggerated or too much is promised, the customer is likely to be disappointed when he comes to make the actual inspection. How much better it is to be able to offer a little surprise, to have the article better than was anticipated!

8. *Indirect suggestion and trade characters.*—Suggestion is often more potent and effective, if indirect, than if direct. This is illustrated by such advertising as Maxwell House Coffee. When the congenial, intelligent old man looks out from the car card with the remark that "Maxwell House Coffee is good to the last drop," he seems to be taking the

responsibility for the statement. His countenance is such as to inspire confidence. The reader does not stop to consider that probably there is no such man, and, consequently, that he could not have paid the Maxwell House Coffee such a compliment. Of course, it is the Cheek-Neal Company, the advertiser, that is speaking, but how much more effective is the message, than if they had tersely and bluntly made the same statement and then signed the firm name to it.

In the Lux advertising, there has been no attempt to present women with all the physical details that a photograph might reveal. Yet the poise, the attire, and the surroundings, indirectly suggest quality in a high degree. It is indirect, but forceful.

Trade characters such as Aunt Jemima, Rastus, and the Gold Dust twins, all contributed by the colored population, are waning in popularity as means of identification. Indeed, these are about the only survivors of a number of negroes, mostly comic, who have rendered a brief service to advertising and retired to oblivion. In advertisements where people are shown using the product or are in a sense made responsible for the product, as with Father John's cough syrup, it is of the utmost importance to show characters of a class that the reader can sympathize with, and for whom the reader would have respect. There may or may not have been a Father John connected with the cough syrup that bears his name, but the strong, honest, sympathetic, intelligent face leads

the reader to believe that if that man was responsible for the product, it must have merit. This, again, is indirect suggestion. It also indicates one of the best uses of trade characters.

9. *Why repetition pays.*—Perhaps the reader can remember how he used to study his spelling lesson. He would strike a hard word like *daguerreotype* and repeat it over and over again, letter by letter. Repetition is still one of the few dependable devices that we have for assuring a permanent place in the memory. We have learned, however, that instead of repeating in the same way as we repeated the letters that spelled daguerreotype, a variation of repetition is more effective. If the youngster struggling with this hard word had had someone spell it aloud, and then had varied his efforts by writing the word a few times without referring to his speller, and finally had been able to take the A B C blocks and spell it out, he would have been able to fix it in his mind in a shorter time and with less effort than it took by the one form of repetition which was used. Furthermore, the permanence of that memory would have been very much greater than when but one form of emphasis was used.

Repetition also creates belief. The old Roman orator by oft repeating the phrase, "Carthage must be destroyed," finally convinced the Romans that this destruction was necessary and it was brought about. We are told so often that "Ivory Soap is 99 44/100% pure," that "Hart, Schaffner & Marx clothes are

all wool," to "take a Kodak with you," to "say it with flowers," or that "United States tires are good tires," that we finally come to believe the statements and accept the advice. Those who have put in so much time and worry over duplicate circulation, possibly have overlooked the value of repetition and the fact that "repetition makes reputation." It is generally believed that a very considerable amount of duplication is beneficial. The one thing that may lead to difficulty is that the advertiser may not appreciate the extent of the duplication, and so be given a false impression of the actual coverage he is buying.

Psychologists tell us that the force of a suggestion depends upon the number of individuals from whom the suggestion was received. So when we are told that 4,740 women helped to make a certain popular brand of bread, or that over 6,000,000 housewives use Pectin, or that someone buys a Dunlop Tire every 2½ seconds, we are convinced that these articles must be meritorious from the very number that pass favorably upon them. In the less important things, the strong tendency is to follow the crowd, to get in step, to do what everybody does, even if it means no more than the purchase of Wrigley's chewing gum.

10. *Why it is profitable to make advertisements artistic.*—Other things being equal, a pleasant suggestion holds the attention better and arouses a keener interest than does an unpleasant one. It is also more readily acted upon. The great human tendency is

to do the things that are pleasant to do first, and to avoid the unpleasant as long as possible. The natural inference, then, in advertising is that the presentation of a product should be made as attractive as possible. This applies to the satisfaction and pleasure that come from the use of an article as well as to the form of display. In a sack of flour there is nothing that is strikingly beautiful or artistic. Baking in a hot kitchen also has its disagreeable side; consequently, the skilful advertiser passes over these commonplace or unpleasant aspects, and pictures the finished product that is commonly such a source of pride to a housewife, and a delight to her guests. It is human to try to forget unpleasant things and to remember the pleasant ones, so unless there is some very important reason for following a different course, an artistic advertisement will be more productive because of the pleasure that it will give the reader.

Many publications require that their advertising shall not be "too unpleasant in subject matter or in illustration." The idea is that an editor wants his readers to look forward with pleasure to the next number. He wants them to pick it up with interest and to lay it down with satisfaction. This could scarcely be hoped for, if it were filled with disgusting pictures of people suffering from various kinds of illnesses and showing minutely what effect those illnesses might have upon their internals. In other words, the publisher does not want his advertisers to

make his periodical a chamber of horrors. In the long run, it has proved to be quite as much to the interest of the advertisers as to the publishers to make the publication attractive. If the readers enjoy it so much that they will go through it page by page, the advertising is sure to be more resultful. If it is repugnant in subject matter or illustration, that result cannot be hoped for.

11. *Establishing quality through suggestion.*— Salesmanship as well as advertising is primarily employed in selling *quality,* and the highest type of salesmanship is given full scope when the offering is one that embodies hidden or undemonstrated quality which requires a higher price. It is a form of the age-old problem of inducing men to consider their ultimate rather than their immediate profit.

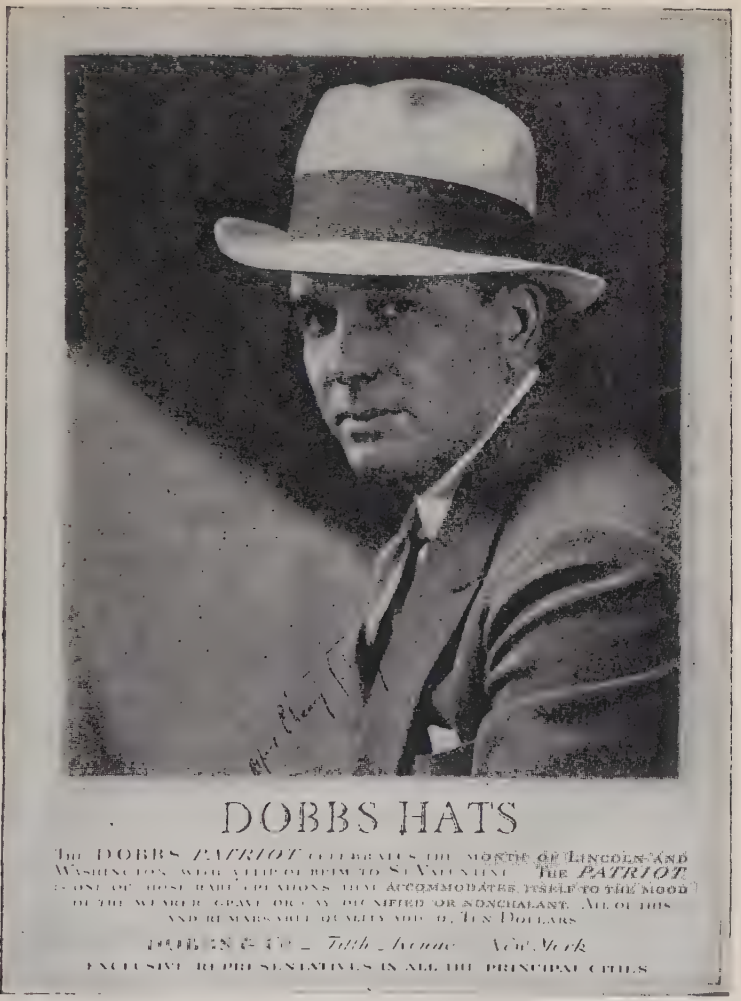
In advertising, there are numerous ways to present quality convincingly. One of the most important ways is to select the right medium. Another is to associate the article with the kind of people who would create confidence in it. It is a common thing in using a letter of recommendation to show the photograph of the author of the testimonial. Indirectly, whenever the picture of a person appears in connection with a product, there is a suggestion of recommendation. If the author of a testimonial were without prestige, there would be no sense in using his picture.

A number of years ago one of the leading toilet soaps was advertised with the picture of a hobo who

stated that he used this soap years ago and had not used any other since. The idea was not devoid of humor, but no one cares to use the same kind of soap that tramps use. The advertisement is one of those that might be remembered and talked about and commented upon and one for which people might write and ask for reprints, but its chances of selling soap were negligible.

Yuban coffee employed a series of advertisements showing well-dressed people in comfortable homes enjoying a drink of what was presumably Yuban coffee served in the choicest china. The impression was inescapable that people of good taste and with the means of gratifying it chose Yuban coffee. The reader was convinced that it was at least worth a trial. This is even more effective than where some particular individual is selected and shown to be a patron.

To advertise a cigar or tobacco as being the favorite of Harry Lauder would not necessarily create a desire for it on the part of others. If he expressed a preference for some particular musical instrument, or a selection of songs, or a radio set, his recommendation would have much weight with many people. But he does not set himself up as a connoisseur of tobacco, and there is a great possibility that the kind he liked to smoke would not please the rest of us. Indeed, one such campaign was brief and uneventful. On the other hand, a series of intelligent looking business men who buy cigarettes because they are


DOBBS HATS
The DOBBS PATRIOT celebrates the month of Lincoln and Washington, with a flip of brim to St Valentine. The PATRIOT is one of those hat creations that accommodates itself to the mood of the wearer. Grave or gay, dignified or nonchalant. All of this and remains still quality still, at Ten Dollars
Fifth Avenue New York
Exclusive representatives in all the principal cities

Establishing quality through suggestion—both in tone of copy and in illustration. This is also a good example of the use of the photograph for a high-grade illustration. This effect has been heightened by the signature on the photograph.

pleasing rather than cheap are convincing when they reiterate that "they would walk a mile for a Camel." If all those poster men of intelligence and good taste prefer Camels, they must be good for the rest of us. These pictures are rather more convincing for not representing known characters. The question of a courtesy testimonial or of personal idiosyncrasy is largely obviated.

The way the price is quoted may also be highly suggestive of quality. When it is stated that, "We have them for prices as low as $12," it means a very different thing than, "from $2.48 up."

12. *Humor in advertising.*—There have been three stages in the development of advertising as affected by humor. The first of these was the area in which publicity was the chief aim—the time when an advertiser was primarily interested in having himself or his message talked about. The illustration given of the tramp and the soap is typical of this stage. Then some astute advertiser discovered that spending money was no laughing matter. Following that discovery, advertising became ultra serious, and for a long time the leading advertising agencies avoided every form of pleasantry in their copy.

More recently a saner advertising man came to the conclusion that if spending money was nothing to laugh about, in most cases it was nothing to cry about. Furthermore, it became apparent to him that a large part of the pleasure in life came from spending money. Consequently, when the advertiser presented

Best Man: **I just came from the sweetest, most refreshing wedding I ever saw.**

Bachelor: **How's that, old timer—don't keep me breathless!**

Best Man: **The bridegroom forgot the ring and used a Life Saver.**

Good use of humor. Also it is an excellent example of keeping the advertisement in accord with the tone of the medium. From N. Y. U. Medley.

an opportunity for his readers to exchange some of their savings for something that they preferred over holding the money, he was doing them a real favor. With this common-sense attitude, advertisers are not averse to an introduction that tends to be humorous or entertaining. This is somewhat akin to the salesman's good story. If it is well chosen and well told, it may help to introduce him and lead up to a discussion of his proposition.

Humor so used in advertising is not regarded as objectionable. Indeed, such successful advertisers as the Rogers Peet Company have used this kind of copy continuously for a period long enough to prove it profitable. The idea is to use just enough humor to induce a pleasurable receptiveness on the part of the reader. In the best advertising, the humor leads up to or into a discussion of the product. If this is not practicable, it probably will be best to omit the pleasantry rather than to take a chance of making the joke more important than the message.

13. *Suggestion as applied to prices.*—Naming prices is quite an art. We have already seen how an extremely high-priced article, when displayed with cheaper ones, helps to tone up the whole offering and induce customers to trade-up or buy better quality, also that the price may be so quoted as to help establish a feeling of quality. This applies to cheapness as well as to richness. For high-priced articles even numbers seem appropriate. Suits of clothes priced at $66.41, unless there is some explana-

tion of a price reduction, would seem incongruous and unappealing. On the other hand, an article that is offered in the mail-order catalog at 96 cents would appear to make a four cents' reduction on a dollar article. A price of $2.71 suggests a reduction from $3. It is approximately 10 per cent and quite worth while. On the other hand, $2.12 does not indicate to the ordinary reader that there has been a price reduction unless it is explained in detail.

When an article of necessity sells for a high price, it sometimes proves advantageous to feature that price because of the tendency of the general public to value things at the price put upon them by their owners, or even more by the amount bid for them by others. Sometimes the very fact that the price is high adds to the value of ownership. When it is known that a picture by Romney has sold for $300,000, there is immediately aroused a world-wide interest in that painting and it is regarded as more valuable because of its renown. Occasionally, such an expression as "the highest priced watch on the market," makes an article seem desirable. Then, again, the simple slogans such as "cost more, worth it," immediately dispose of the price question and of all argument concerning price.

14. *Excuses for oneself may be reason for others.* —As we have already seen, the rationalized appeal means giving a buyer a good reason for buying the thing that he already wants to buy. Advertising frequently has for its purpose to give salesmen a

selling talk. The Cravenette Company had a great deal of difficulty in getting both retailers and retail clerks to understand what "cravenette" meant, and the process by which it made cloth waterproof. After a considerable amount of unsuccessful effort, this company employed Montague Glass to write a story, "How Dry I Am"—a clever narrative about raincoats and the cravenetting process. This was printed in a booklet and widely circulated to retailers and retail clerks. The story was so good that not only did these people read it, but they took pleasure in passing it along to customers, and so the Cravenette idea was finally "put over."

To recapitulate:

Suggestions should be positive, not negative. It is better to tell what is good to do rather than what to avoid.

The greater the source of prestige, the more potent the suggestion will be.

The power of suggestion increases with repetition; it also increases with the number of different people making the suggestion.

Suggestions should not run counter to fixed beliefs and previous experiences.

Indirect suggestion is sometimes more effective than direct, which accounts for the popularity of such trade characters as "Velvet Joe," the Coca-Cola girls, and the dainty ladies who do their laundry work with Lux.

REVIEW

Name some products that have been successfully advertised with testimonials.

Explain why it is dangerous to use exaggerated statements in an advertisement.

Cite some instances, other than those mentioned in this chapter, of where indirect suggestion has been used to advantage in advertisements.

Take a current magazine and mark the advertisements in which suggestion is used.

Explain how humor can be employed to advantage in advertising. From current advertising find six good examples.

CHAPTER VII

ESSENTIAL FEATURES OF A GOOD ADVERTISEMENT

1. *Almost everybody thinks he knows about advertising.*—One of the things that has stood most in the way of the development of advertising has been the almost universal feeling among people in other lines of business that they have an exceptional insight into advertising. This may also be said to be true of editing a newspaper and running a hotel. With the older professions, no such presumption exists. Few laymen think themselves capable of telling a lawyer how to prepare a brief, of advising a dentist how to care for a tooth, or of directing a physician in diagnosing an illness. While the technique of advertising is far less developed than that of law, dental surgery, or medicine, and its scientific foundation is much less extensive, nevertheless, there are certain essentials which are just as necessary to good advertising as certain guiding principles are to the professions named.

Nearly every reader of a magazine or newspaper regards himself as able to pass on the merits of the advertising and to suggest changes and improvements. The very fact that the casual reader is im-

pressed with an advertisement as being exceptionally good casts supicion upon it as effective advertising. The good advertisement is one that centers the mind of the reader upon the product, not upon the message itself. Criticism, to be of any value, should be based upon certain fixed standards, and the general reader seldom has these to apply to the advertising which he is criticizing.

2. *First of all, a definite purpose.*—As has already been stated, keeping one's name before the public is no longer a sufficient reason for advertising. It may be true that an occasional advertisement which acts merely as a reminder is worth while, but to plan a campaign of any extent on the idea that it will accomplish nothing more than keeping an emblazoned name before a surfeited public, regardless of whether or not that public is to benefit by such displays, is not sufficient to justify any considerable expenditure of money. If a campaign cannot enlist the aid of dealers, supply welcome information to consumers, create a favorable impression for the product or its sponsors, be of some direct benefit to the sales force or perform some other necessary part of selling, the would-be advertiser had better save his money.

3. *The classic requirements.*—Advertising is too young to have acquired much in the way of technique that is either traditional or classical, but somewhere, sometime, someone discovered that an advertisement should attract attention, arouse interest, create desire, bring conviction, and stimulate action. Every

teacher of advertising or writer of books upon the subject has seized upon these points and given them great emphasis. It is unquestionably true that an advertisement which accomplishes all these results will be worth while, provided a sale is consummated or later sales result. For, after all, final judgment must be passed in accordance with the profit and loss account. Good advertising makes a profit for the firm; poor advertising does not.

Yet profit alone is not an entirely safe yardstick for measuring advertising efficiency. Sometimes advertising which is only mediocre results in a profit, while a more skilful use of the amount spent might have produced greater results, or have produced the same results at less cost. Generally speaking, the good advertisement is one that accomplishes the purpose which the advertiser undertook, at a cost that was satisfactory, without producing unexpected results of an injurious nature. For such accomplishment, of course, it is not necessary for each message and each display to be a complete advertisement and cover all the points that have become classic in the textbooks.

4. *Attention devices.*—It is obvious that the advertisement which is not seen will be without effect. Large space and large type are two common means of securing attention, which require little skill and entail large cost. A striking illustration almost always will get attention, but it, too, is expensive in the use of space unless it can serve some other pur-

THE CHOO COW

"The Choo-Cow," a milk train, scoots east from Buffalo. "The Oriole" flies up from the Potomac yards. "The Colonel" rolls in from Louisville. "The Trail-Blazer" comes humming from the West. "The White Moth" wings its way from the seaboard to the Mississippi Valley . . . freight trains, more than thirty-five of them, with names that recall the glorious old clipper ships. But why give them names at all?

Because great railroad companies found that, like a ship, a train with a name took on a real personality. Men liked it, worked for it, took pride in its performance. So when "WV-3," carrying all freight and making "second morning" from Pittsburgh to Toledo, was christened "The Standard," it immediately piled up a record of 57 consecutive days of perfect service. Other trains after receiving names made perfect performances for two months. And now fast freight services throughout the country are making the best records in railroading history.

All this happened yesterday. But it is only a fresh chapter in one of the oldest stories in the world. For one of the ancient secrets of leadership is to give men a flag to fight under, an idea to inspire them, a name to capture their imaginations and stir their hearts.

Most of the famous brands and trade-marks of today were once listed under such commonplace names as "Grade A," "Model No. 20," and "Extra-Special." Given identity and advertising they began their steady march to leadership. Their names became symbols of a cause. They commanded the fighting loyalty of factory workers and sales organizations. They received the solicitude of directors and earned the respect of wholesalers, retailers and consumers. Today you see their names crowning enormous factories, known to all the four corners of the land . . . and in any discussion of leading names in American business, sooner or later there is mentioned the name of the organization that helped many of them to attain their places. A leading name, and an advertised name. Our name.

N. W. AYER & SON, INCORPORATED, ADVERTISING

WASHINGTON SQUARE • PHILADELPHIA

NEW YORK BOSTON CHICAGO SAN FRANCISCO DETROIT LONDON

An unusual type of prestige advertising which has created much discussion.

pose than merely to arrest the eye momentarily. A favorable position on the page helps to secure attention, but the choice positions also mean a higher line rate. Sometimes the mere matter of securing attention is so vital that any one or all of these expedients are worth the extra cost. But usually there is so much more to making a sale than merely securing the attention of the passive reader, that the amount of money expended to secure attention should be reduced to the minimum.

A headline that arouses the curiosity, or conveys an atom of welcome information to the reader will secure interested attention and will do so at small cost. It is not merely to have people see your announcement, but to arouse their interest in it, that is worth while. The related illustration which tells part of the story is another means of attracting attention that is not expensive in space, and requires no extra investment for special position. The well-arranged advertisement which, through the headline, illustration, and signature, gives some definite favorable impression to the reader will seldom fail to attract the attention of those whose attention is worth cultivating.

5. *The difficulty of arousing interest.*—The great difficulty in arousing interest comes primarily from a wrong viewpoint. Twentieth century men and women are so alert to discover new ideas and new products of value in their lives, that it is comparatively easy to direct their interest to a new article.

The complaint of the advertiser that his copy writer has failed to get interest often can be traced back to the advertiser's insistence on having the things said in his copy that he likes to tell, rather than on building the copy out of answers to the questions that probable users would ask. We are all interested in the things that directly or indirectly affect us and ours. As consumers, we will peruse an advertisement as far as it has to do with our individual welfare, and no farther, unless it is for mere entertainment. And few, indeed, are the occasions when an advertiser can profitably use expensive advertising space just to amuse or entertain. It is better to have a few possible buyers so aroused by specific information that they will read the whole message with care, than to generalize vaguely in the hope of saying something that will appeal to everybody. Few are the products that interest everybody all the time.

The blind headline and other deceptive means of inveigling the unwary reader into perusing an advertisement, even when there is not the slightest chance that he will become a purchaser, are no longer employed by legitimate advertisers or for legitimate offerings. It is neither good business nor good morals. In fact, the misleading or blind advertisement is so far discredited that most reputable publishers will not knowingly accept it. The composition and display should make as much effort to select interested readers as do the news headlines and placing of "features" in a newspaper. The well-edited

newspaper is so made up that, in addition to the general news, the editorial reader, the "column fan," the sports devotee, and the business man can turn instantly to their favorite topics. Is it not just as important that an advertisement should make it easy for the reader to decide with the least effort whether or not he is interested in the offering?

There have been many different devices for selecting readers. For years, B. Altman & Company of New York omitted illustrations and used a cold formal type that was expensive of space and of low legibility. When this type was adopted, its very formality served the purpose of attracting readers who might be interested in the purchase of the high-class merchandise that the store offered. At the same time, it left unmoved the bargain seekers who were looking first of all for price reductions. This particular type, with long service, became a sort of trademark for the store. It might have been recognized as Altman's "advertisement" even though the store name had been inadvertently omitted.

After many years, that form of display was gradually changed to permit the inclusion of illustrations and also to employ a style of type that would be equally suggestive of value and richness and at the same time more legible. There was a difficult problem in making the transition. How could the change be made without breaking the continuity, and so giving customers the impression of a radical change in the store's merchandising policies as well as in the

advertising? The same type was retained for headlines, the same openness of structure, the same name block, and the same general style of description. As readers became accustomed to the new style, illustrations were used more profusely, but by no means universally, for many of the store's advertisements still appeared without pictures.

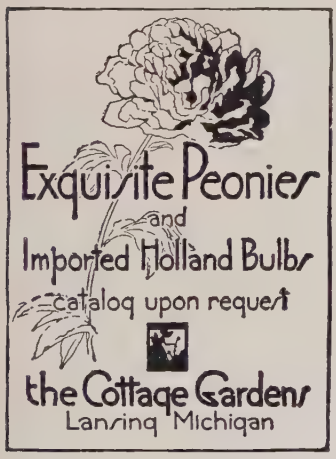
Segregating similar advertisements in certain sections of a newspaper helps to accomplish the same purpose. People who are not interested in buying or selling real estate will not spend much time with the real estate section, while those who are interested are saved time and effort by having all this kind of advertising grouped. The newspapers should be a help to readers in planning their shopping. The choice of publication also helps to concentrate the advertising efforts upon a homogeneous group. Readers of trade publications, such as *Drug Topics, The Dry Goods Economist, Cooperage,* and other business papers, have interests which can be appealed to intimately through the specialized publication. Class publications like women's magazines and those devoted to automobiling and sports, have a wider range of readers, but all with a common interest.

6. *How large should the space be?*—Psychologists have concluded that the attention value of space varies as the square root of the area. That is, a page has only twice as much attention value as a quarter page. While that may be true of blank space, it is a rule that should be applied with the utmost care.

The idea of large space is not merely to enlarge the display, but to make a different display. According to the square-root law, the smallest space purchasable would be the most economical, for a sixteenth of a page would have half as much attention value as a quarter page, and a sixty-fourth of a page would have one-eighth as much attention value as a page, but would cost only about $100 when the page rate was $6,000. If the rule is true as applied to display as well as to space, the advertiser would do well to buy eight of these tiny sections of space instead of one full page. As we have already seen, attention is only a small part of making a sale. It is not the space that counts so much, but how the space is used.

Advantageous size of space will be discussed much more in detail in a later chapter, but briefly it can be said that it should depend, first, upon the nature of the article. It would be difficult, indeed, impressively to present an automobile in magazine advertising with less than a page space, while a finger ring might be adequately presented in a fraction of a column. Second, the size of space should depend upon the unit that prevails in the publication. If one is offering a house for sale in the classified columns of the real estate section, twelve lines may be adequate. Other similar offerings will be of comparable length, and twelve lines will not seem insignificant even in a transaction involving ten to fifteen thousand dollars. On the other hand, in the

BIRD LOVERS
Free
50-Page Bird Book in Colors
"Canaries for Pleasure and Profit"
Gives expert professional advice on breeding, rearing, training, feeding and care of canaries. Keep your birds in song. Sent free together with liberal samples of West's Quality Bird Foods on receipt of 10 cents in stamps or coin to cover mailing cost
West's Bird Foods are sold at all good stores
Magnesia Products Co., 1614 Hubbard St., Milwaukee, Wis.



It is possible to make even "four inches, single column" arrest the eye. These competed successfully for attention on a whole newspaper page.

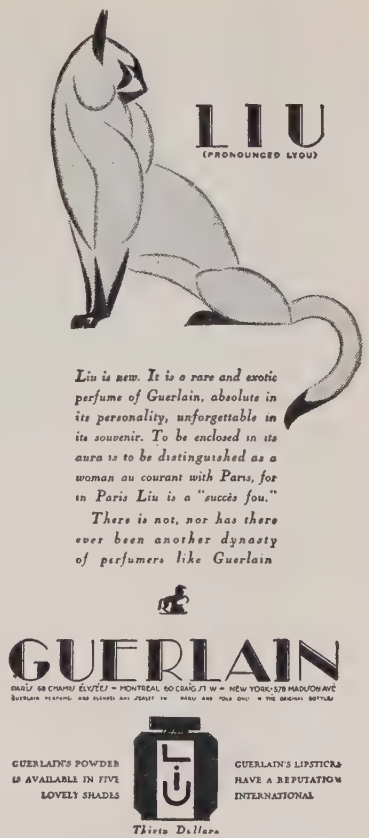
general magazines, aside from the classified section, 80 to 85 per cent of the advertisements will occupy a quarter of a page or more. Third, how large spaces are competitors using? With automobiles, just mentioned, one or two pages of a magazine are usual. The manufacturer would seem insignificant and his offering unimportant, if he attempted to

present a car on quarter pages. This is also true of laundry and toilet soaps. Leading advertisers have employed such extensive space that a half or quarter column would not be impressive

Usually where the message can be adequately presented in small space, and especially where the amount of money that may be spent is limited, it is better to use a small space in a preferred position than larger space in "run of publication." That is, if one has $100 to invest, the results would be better from the second and third page of a newspaper, even though one can get but one-third or even one-quarter as much space as one could get R. O. P. (run of paper). Two columns, four inches, may be more impressive on the second page of a newspaper than four columns, nine inches, on the thirty-second page. That will depend again upon the nature of the product and of the message. If they cannot be presented in small space effectively, and the amount of money available is limited, make the size impressive and take your chance as to position. Remember that more sales will result from a convincing presentation to one thousand people than from an inadequate display before ten thousand.

7. *To make readers remember.*—As indicated above, repetition is one of the sure ways to prevent forgetting, and it is practically the only sure way for the advertiser. Novelty can frequently be made to play a part in fixing an idea in the memory. Slogans, rhymes, connecting the product with current

events, or with items of great historic interest, all have played their part, and while each may have served a temporary purpose, no expedient has yet been found to take the place of continuous advertising. Anybody familiar with advertising history can enumerate a long list of one-time popular goods that are now practically unknown. Rubifoam, Sozodont, Pearline, Saint Jacob's Oil, Babbitt's Soap, Mason's Shoe Polish, and Sunny Jim breakfast food are a few of the names that once were popular.

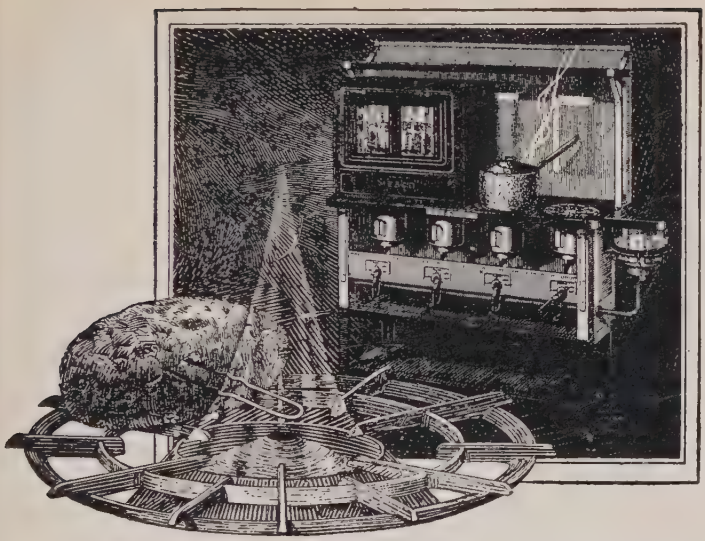

LIU
(PRONOUNCED LYOU)
Liu is new. It is a rare and exotic perfume of Guerlain, absolute in its personality, unforgettable in its souvenir. To be enclosed in its aura is to be distinguished as a woman au courant with Paris, for in Paris Liu is a "succès fou."
There is not, nor has there ever been another dynasty of perfumers like Guerlain
GUERLAIN
PARIS 68 CHAMPS ELYSÉES — MONTREAL 60 CRAIG (1) W — NEW YORK-578 MADISON AVE
GUERLAIN'S POWDER IS AVAILABLE IN FIVE LOVELY SHADES
GUERLAIN'S LIPSTICK HAVE A REPUTATION INTERNATIONAL
Thirty Dollars

An advertisement of striking attention value. Also, because of the modernistic treatment, it suggests smartness and vogue.

One of the penalties of advertising is that you have to keep on advertising. An article that has never been given publicity may enjoy a high degree of prosperity, but an article that has been extensively advertised is fairly sure of an early demise if advertising support is withdrawn.

8. *Sincerity inspires belief.*—If one uses a little introspection, he will quickly realize that sincerity is one of the chief means by which he is convinced. If a salesman tells you something that is exaggerated and you question his belief in his own statements, you will certainly not be convinced. This is equally true of advertising. When a manufacturer or an advertiser makes a statement about his goods with mental reservations, ninety-nine times out of a hundred he will be cheating only himself. Sincerity is the hardest thing in the world to counterfeit, and however illogical the public may be on a general proposition, it will detect a note of insincerity with amazing promptness. Sometimes it is necessary for an advertiser to tell less than the whole truth, in order to make his statement believed.

As mentioned above, it seems an unpardonable waste of money to employ costly space to tell people things they will not believe when they read them. Many department stores insist that every copy writer examine the goods about which he is writing before preparing the message. Then he is cautioned to say no more about the goods than he honestly believes. John E. Powers wrote a sales card that disposed of a rackful of neckties for Rogers Peet Company because of its frank sincerity. The card read, "25¢, not as good as they look." This led to no subsequent disappointments, as plenty of men were satisfied to invest the small amount for looks rather than durability.



A hairpin tells the story

THIS unusual test demonstrates conclusively the intense heat of the Nesco blue gas flame.

A hairpin inserted in a potato and placed over a Nesco burner glows red hot in an instant. It is this intense heat, so necessary for perfect cooking results that has won the endorsement of thousands of women and made Nesco nationally known as the Gas Cooking Oil Stove. For though it burns kerosene, Nesco cooks with gas. It lights like an ordinary oil stove but quickly develops an intensely hot blue gas flame that strikes and spreads directly against the base of the cooking utensil. A clean flame. No smoke. No soot. No smell. Economical, too. A Nesco burner will cook 24 hours on a single gallon of fuel. And with its better cooking results Nesco brings you many refinements to beautify your kitchen and ease your cooking hours.

Go to your dealer and see it. Note its graceful colonial lines, its pleasing colors, its smooth, easily cleaned surfaces, its extra shelf room. Have him demonstrate the famous Nesco burner—over a million of which are in use; the patented, long-lasting Rockweave Wick that requires no cutting and cleans by burning.

Then have him send a Nesco to your kitchen and see for yourself how the intense heat of this new-day gas cooking oil stove solves your every cooking problem.

The intense heat of a Nesco burner is due to the blue gas flame striking and spreading against the entire base of utensil. This produces the same kind of intense cooking heat as does a city gas burner. See fig. 2.

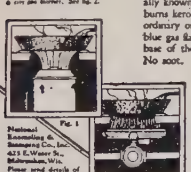


Fig. 1

Fig. 2

National Enameling & Stamping Co., Inc.
423 E. Water St.
Milwaukee, Wis.

Please send details of Ten Day Money Back Trial Plan and illustrated booklets "Gas Cooking with an Oil Stove" and "What Women Say".

Name .....

Address .....

Your Hardware Dealer's Name .....

(D.)

NATIONAL ENAMELING & STAMPING CO., INC.
Advertising Dept. 423 East Water St. Milwaukee, Wis.
Branches: Milwaukee, Chicago, Oconto Co., Ill., St. Louis, New Orleans, New York, Philadelphia, Baltimore
Lumen Cookers Manufacturers, Dominion Stove & Foundry Company, Prescott, Ontario, Canada

NESCO

OIL COOK STOVE

With the Blue Gas Contact Flame

ROCKWEAVE

Nesco's patented Rockweave Wick—a wick of over-woven asbestos. Noncharring. No trimming. Flameless. Long-lasting.

A simple form of proof, effective because each reader feels that he can verify the statements if he wants to. It proves the sincerity of the advertiser, for if he were not sure of his statement, he would not provide such a ready means for verification.

9. *Getting readers to act as well as to remember.*— The very statement of this problem is sufficient to suggest the difficulty of its solution. Indeed, when one stops to consider all the difficult things that an advertisement undertakes, it is surprising that it succeeds so well with any of them. The coupon has simplified response and brought thousands of inquiries that would never have been made if the advertiser had had to wait for a letter. It is so easy to sign one's name and then tear off the corner of the page. The inquirer is relieved of all of the difficult questions, of the form of the letter, and the always present possibility of becoming involved to a greater extent than he had intended. Even the inability to spell all the necessary words correctly has prevented many a letter from going to the post office. Fortunately, in most advertising, the response comes subconsciously and largely without effort. When one wants a little lubricating oil for the hinges of a squeaky door, he automatically asks for "3 in 1 oil." He knows that the package will be of a convenient size and the product will be satisfactory. Hundreds of other advertised articles are automatically bought with the same degree of confidence, which has grown from advertising.

To get readers to follow their favorable impulses and make the responses they think of making has taxed the ingenuity of the most resourceful advertising men. Offering a special price inducement for a short time is a favorite and effective device. Of-

fering a special premium for those who act within a given time, threatening to withdraw the offer or to advance the price, pleading a limited supply and offering the best assortment or widest choice for those who come first are all incentives to action that are of common use.

To summarize: The component parts of an advertisement, like the good opening paragraph of a news story, constitute the who, what, when, where, how, and why of the offering. They will include:

(a) A definite fixed purpose or objective that will flatten sales resistance
(b) A headline or other display features that will give a positive, favorable impression at a glance
(c) Attention devices that will catch the eye and invite perusal
(d) Information of some benefit or interest to the reader
(e) Sufficient size to allow for an impressive presentation
(f) Illustrations sufficient to explain or to create a sympathetic atmosphere for the product
(g) An air of sincerity that is unmistakable
(h) A suggestion for desired action, and an aid to facilitate response where response is desired
(i) One, and only one, dominating idea

Anything more that can be added without impairing the effectiveness of these will be so much gained. Any of these that are omitted or unduly curtailed will weaken the effect proportionately.

REVIEW

Outline the requirements of a good advertisement.

Name some mechanical devices that may be employed to attract attention.

Has any formula been worked out to determine exactly the amount of space to use in a given advertisement? If so, what is it?

Take a pencil and note the specific purpose of each advertisement as you go through a newspaper or magazine. How many attempt to close sales?

An advertisement that is believed and remembered serves an important purpose. By what means are belief and memory established?

CHAPTER VIII

THE COPY THEME

1. *Why the campaign has a keynote idea.*—Much of the amateur criticism of advertisements (and some professional criticism as well) is practically worthless, because of an imperfect understanding of the purposes the advertising is intended to perform. The criticisms frequently consist of such stock expressions as "the copy is too long," or "it contains too many words," or "it has a negative appeal." It is unsafe to depend upon any such generalizations as "copy should always be very short" or "very simple" —although, to be sure, these qualities are often essential.

Advertising, however, is a complex thing and the forms of good copy are as numerous as the forms of good literature. Moreover, manufacturers and retailers differ greatly in their marketing methods, and their advertising methods may well show equal or greater diversity. Both in substance and in style, the number of varieties of good advertising copy is constantly being increased, because distinctiveness is so great an asset that advertisers are continually seeking new and different methods of presenting their messages.

Numerous and varied as are the kinds of good advertising copy, they are all governed by a few general principles that can be ignored or violated only with considerable risk. The most important of these is that every advertisement should be concentrated upon a single keynote idea. If the campaign as a whole is composed of a series of advertisements, intended to have a cumulative effect, the same keynote idea should generally run through all of them.

The reasons for this principle are obvious. An advertisement, whatever else it may be, is an instrument for transmitting ideas. It transmits these ideas usually to an unwilling—or at least an indifferent—audience. Even when people are willing to receive information, they absorb only a small amount at a time. The advertiser who is trying to educate the public regarding the merits of his varnish, or his tooth paste, or his automobile, cannot expect his readers to receive all the information in a single dose. He may well feel satisfied, if the reader carries away a single thought, such as the idea that water will not turn the varnish white, or that the automobile will last a year longer, or that the tooth paste removes the film on teeth. Such an idea as this may be the keynote of a single advertisement or of a whole campaign. It may profitably be used to dominate the advertiser's message, not merely for one year, but for many years.

If this is done, there is a fair chance that a large percentage of possible consumers may have it so

firmly impressed upon their minds that, whenever they see the varnish mentioned, they will think of its resistance to water; whenever they see the automobile or the name of it, they will think of its long life; and whenever they are troubled about the film on their teeth, they will think of this tooth paste.

2. *Kinds of keynote ideas.*—It is not always necessary or desirable that a distinguishing characteristic of the product be chosen as the keynote idea. Sometimes the task may be to demonstrate the need for a certain class of products rather than the specific merits of a single brand. Thus the Paint and Varnish Association may take as its keynote idea, "Save the surface and you save all." An individual manufacturer likewise may concentrate on selling an idea, as, for example, the idea of hearing grand opera in your own home, confident that his dealers are numerous and active enough to cash in upon the demand that is thus created.

Often it happens that the manufacturer has a whole family of products, and instead of selling a single one he prefers to establish in the public mind the institutional idea of craftsmanship, or friendliness, or integrity, that distinguishes his organization and all its products. This is frequently better than to make his advertisement a crowded shop window with many varieties of merchandise.

The cases just cited are only typical of the many different kinds of information to be given buyers. For convenience, the chief varieties of messages may

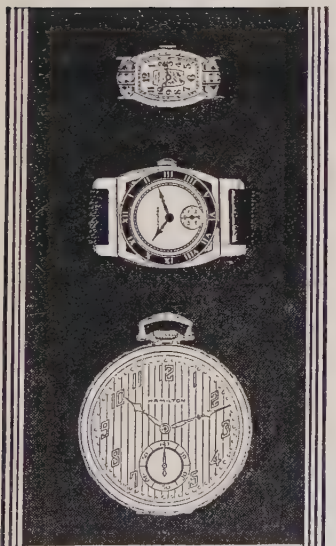
be classified as pioneering, competitive, institutional, and reminder. Perhaps the advertiser might like to use them all, and in the course of his life history he may do so. But if he tries to use them all at once, he will almost surely fail. If he concentrates on one —even though it may not happen to be the best one—he has a better chance of success.

3. *How to find the keynote idea.*—The keynote idea of an advertising campaign cannot be found within the four walls of the office; it cannot be evolved out of thin air and the copy writer's imagination. The search for it must begin back in the analysis that precedes the planning of a campaign. It depends upon an exact knowledge of who the prospects are, what the advertiser has to offer them that is to their advantage, and how much they already know about it. The product has to be examined through their eyes and in its true relation to competition of all kinds—not merely competing products of similar nature, but all products that dispute its claim to a share of the consumer's budget.

Among the facts discovered through analysis of the product and the market and the trade channels will often be found many different sources of keynote ideas. It is impossible to list them all here, but the following classifications will suggest the wide range of possibilities.

(a) Distinctive qualities of the product itself. These may be in materials, design, workmanship, patent features, or the like.

MR. FEZZIWIG'S BALL
Illustration from Dickens' Christmas Carol



Above—The "PORTIA." In 14k white gold, engraved, with platinum top, and set with eight diamonds, $225.
Center—The "PIPING ROCK." A 19-jewel Hamilton. The numerals are part of the case—not of the dial. In 14k yellow or white gold, $125.
Below—The "MASTERPIECE"—Model C. In extra-heavy 18k white or green gold, 23 jewels, and dial of sterling silver, $250.
Other Hamilton watches are priced from $50 to $685

"HILLI-HO! Clear away!" Mr. Fezziwig's Ball was on! There was great excitement! The young folks skipped about with wonderful agility. The floor was swept and watered; the room was bright and snug and warm! The hours danced lightly by . . . ¶ The excitement this Christmas, of course, will be over the presentation of these three beautiful Hamiltons—one for father, one for mother or sister, and one for the very proud son! Although the hours dance by only too quickly on *that* day, the rest of the year they will want to know the *exact* time many times a day. A Hamilton will tell them—*accurately!* Hamilton Watch Co., American manufacturers of high-grade watches, Lancaster, Pennsylvania.

Hamilton
The Watch of Railroad Accuracy

Timely point of contact for Christmas appeal.

(b) Distinctive characteristics of the producing organization. These may be either individuals or groups of officials, professional experts, or laborers, or they may be the factory itself, the testing laboratory, or some other department.

(c) Distinctive characteristic of the distributing facilities. This may be some method of distribution such as direct-from-factory-to-user, or some group of distributors or sales representatives or dealers, or some distribution policy.

(d) Distinctive feature of service. This may be some special use or service advantage of the product or some added feature which enhances its value to consumers, such as repairs, replacements, prize contests, or awards.

(e) Some motive for buying. Certain stock appeals are so frequently used that they may be pigeonholed and labeled as "the beauty appeal," "the health appeal," "the child appeal," etc. All such appeals must be considered from the viewpoint of buyers, for the appeal that seems logical is not always a strong buying motive. Generally the one chosen is that which research has shown is instrumental in influencing the majority of present consumers.

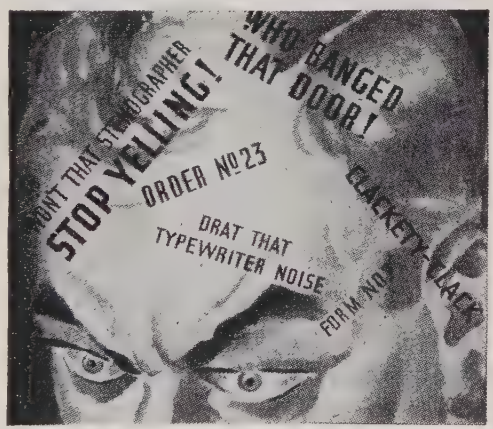
(f) Character of present consumers. These may be either prominent individuals or they may be types, or even statistics of a certain percentage of users in places that are generally accepted as being style centers.

From this array of sources, it is frequently possible to discover one or several ideas that may serve as a keynote idea. Sometimes one keynote is so clearly superior to all others that it can be chosen without hesitation. More frequently the alternatives must be compared and the final choice made by a process

The man who thought he was *Slipping . .*

because his mind worked . . . like this:

"We've got to crack that distribution problem in Des Moines . . . who banged that door? . . . *and double up on advertising in St. Paul . . .* drat those taxi horns . . . *um-m, that advertising ought to start between . . .* won't that stenographer stop yelling! . . . *but we're behind production on Item 216 . . .* if they'd only stop that anvil chorus of typing . . ."



Concentration cracked, by noise! Thoughts splintered . . . by noise. Plans scrambled by noise! No wonder he thought he was "slipping."

For the clackety-clack of noisy typewriters cuts 30%, say experts, from the thinking efficiency of the average executive! Wears down nerves. Burns up reserve.

REMINGTON NOISELESS Typewriters blot out office din at its source! They silence the anvil chorus of whacking keys on clacking rollers with a wholly different mechanism for swift and quiet typing.

The keyboard is unchanged . . . the controls are unchanged . . . but the whole principle of hammer-blow typing is scrapped! With a feathery touch, noiseless keys kiss the paper in a cushioned impact. They can't hit hard, no matter how hard you hit them. They can't make noise . . . there is no place for noise to start in the patented leverage of Noiseless type-bars!

Smoother, cleaner work flies from the quiet carriage of a Noiseless. Mistakes are fewer. Pressure more even. And the temper of your typists, too. For the silence that speeds your own thoughts lightens every job in your office!

A phone call will bring Quiet to your office . . . for a free demonstration. One, or a dozen Noiseless Typewriters will gladly be installed for your approval.

Remington Noiseless

It takes the *Bedlam* out of Business

REMINGTON RAND BUSINESS SERVICE INC., *Typewriter Division*, 374 Broadway, New York City. WORth 7500.

Predicament copy. Copy concentrates on a distinctive service.

of elimination. It is almost always necessary to pay some attention to what is being done in the advertising of competitors. A new advertiser would run considerable risk, if he adopted as his keynote an idea that has been extensively and successfully used by an older competitor. However, he may find it safe to use such an idea, if he can present a stronger case than his competitor, or if he can find a method of presentation that will avoid any suggestion of imitation.

4. *Crystallizing the idea in words.*—When the keynote idea has been chosen, the main task is to express it in such form that it can be transmitted to the public. This may be done by words, or by pictorial or other graphic symbols. Usually both are required, but often the display elements simply draw attention to the words and emphasize them. In some instances, the display deserves a larger share of the credit for making an advertisement effective than does the copy, but for the present we shall deal only with the verbal expression and consider display in later chapters.

Almost any keynote idea for an advertisement is capable of being expressed in words. In fact, it is commonly formulated in the mind in terms of words. However, it may be vague, or commonplace, or dull, or unconvincing, as it first pops into the mind. The writer's task then is to rephrase it for greater clearness, interest, believability, and distinctiveness.

One of the oldest and most popular methods of

LUXURIOUS TRANSPORTATION

In the smart social life of the "eighties" the Tally-Ho or "Drag" stood for superior luxury and taste in transportation as does the distinguished Packard Town Car of today

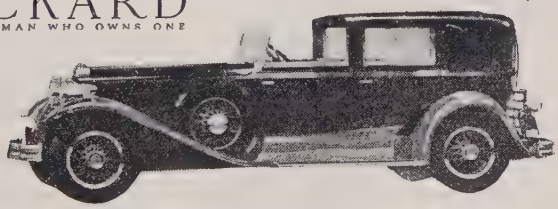
NO FINER personal transportation is available in the world than the Packard Eight De Luxe with individual, custom-built body Those to whom wealth permits and custom decrees the proper motor vehicle for each occasion have accepted the luxury and beauty of the Packard De Luxe Town Car as unexcelled.

The Packard Eight De Luxe chassis, with wheelbase of 145½ inches, gives unlimited scope to the art of the custom body builder Its unusual and well-proportioned length, made possible by the slim Packard straight-eight engine, permits coach work which combines both grace and roominess Custom bodies by Packard's own designers—by Brewster, Rollston, Dietrich, Le Baron and other famous artists —are all slenderly smart and beautiful while sacrificing nothing in luxurious comfort.

In brilliance of performance Packard De Luxe Town Cars are as outstanding as in their ultra-distinguished appearance. Swift and sure in city traffic, powerful and fleet on the open road, they do their part to enhance a reputation already supreme

PACKARD

ASK THE MAN WHO OWNS ONE



Emotional appeal by the association method to make the public desire "luxurious transportation."

expressing a keynote idea is by means of a slogan.

Here are a few classic examples:
Ivory Soap—"It Floats."
Bon Ami—"Hasn't Scratched Yet."
Wrigley Chewing Gum—"The Flavor Lasts."
Iver-Johnson Revolver—"Hammer the Hammer."
Paris Garters—"No Metal Can Touch You."

Unfortunately, not all slogans are as good as these. Many so-called slogans make no attempt to express a keynote idea. Many others merely assert a general superiority of precisely the same sort that any competing manufacturer could claim.

Some slogans suffer from their own cleverness. The obvious necessity of making the slogan short, crisp, and memorable has led writers to resort to the use of rhetorical devices, such as balance, rhyme, and alliteration. These are all good devices, but overindulgence in them is likely to result in a phrase that is mostly surface froth, with no real substance underneath.

Even the best slogans—those that do crystallize in a pithy phrase the keynote idea of the advertiser—are of limited advertising value today. They are perhaps most suitable for low-priced luxuries and convenience articles which are bought without much deliberation and about which there is little to be said. They may also be useful for supplementary reminder advertising in billboards, car cards, and other display media by advertisers who tell their story

YOU ARE PAYING FOR A PACKARD

Why Not Own One?

The important thing to consider in purchasing a car is the cost of *owning*—not the cost of *buying*.

Operation and maintenance costs are not less because first cost is less. And even if first cost is twice as much, final cost is no greater if the car is driven twice as long. Analyze ownership costs in the light of these facts and you will find that you can enjoy the luxury of Packard transportation—at no greater expense than for cars priced down to half as much.

PROVED BY OWNERS IN KANSAS CITY

Seven out of ten who buy Packard Standard Eights in Kansas City give up other makes of cars to do so.

They have discovered that driving and upkeep expenses for a Packard are practically the same as for any other car down to half its price.

And they have learned that the higher first cost of a Packard is completely offset by the fact that a Packard can be, *and usually is*, driven far longer than a lower priced car. As a matter of record, Packard cars turned in to Packard dealers in Kansas City have been driven on the average *twice as long*, lacking thirteen weeks, as other makes taken in.

Let us examine ownership costs more in detail, as between a Packard Standard Eight and a twelve to fifteen hundred dollar car. They are no different in Kansas City, comparatively speaking, than in any other American or Canadian city.

Gas, oil and tires—the principal operating costs—figure virtually the same for each car. Garage cost is the same. License and insurance are a few dollars higher for the Packard—but Packard upkeep expense is lower. Packard cars, because of quality manufacture and the protection of centralised chassis lubrication, seldom need repairs. If they do, Packard simplicity permits quick and easy work, at a minimum of repair expense.

Depreciation is the major cost of car ownership. And simple arithmetic proves that net depreciation on a Packard is no greater than on a car priced at half as much, if the Packard is driven twice as long.

If you have been buying and trading in a twelve to fifteen hundred dollar car every eighteen months or two years, the chances are you have been paying for a Packard without realizing it. Why not, then, enjoy the luxury and distinction of Packard Eight transportation?

Once a member of the Packard family, your satisfaction will be complete and permanent—if ownership records are indicative. In Kansas City, for example, less than eight out of every hundred Packard owners have ever changed to other makes of cars *for any reason*.

Let your Packard dealer show you how easily you may have a distinguished Packard Eight. He will gladly accept your present car as cash, and arrange the balance so that you may purchase out of income, if you prefer.

PACKARD MOTOR CAR COMPANY

DETROIT · MICHIGAN

ASK THE MAN WHO OWNS ONE

Reason appeal to convince automobile prospects that the Packard transportation is an economy.

more completely in some other medium. For costly articles, the slogan itself can rarely give enough information to carry the prospective buyer very far toward the act of purchase. Moreover, the cost of repeating the slogan often enough to impress it on any large percentage of the public may be out of all proportion to the benefit which can be gained.

But if the slogan is no longer considered a very important method of advertising, it still serves a useful purpose for the copy writer. For him it may be a text around which he can build his entire message. It may prevent him from wandering too far afield or from covering too much ground. A very useful step in constructing an advertisement or a series of advertisements is to formulate a slogan that sums up the keynote idea. Whether or not this shall be used as a part of the advertisement itself is a matter to be determined by other considerations. At least it will help the writer to concentrate his message upon the main theme.

5. *The objective—action or goodwill.*—Before proceeding very far with the construction of an advertisement, the copy writer must have clearly in mind the objective at which it aims. Is it intended primarily to secure direct response from the readers in the form of orders or inquiries? Or is it to arouse in them a more friendly feeling for the advertiser and his product, so that they will be more responsive to later sales efforts, made either by other advertisements or by personal sales representatives? On the

Everybody's Talking
Everybody's talking about the marvelous whiteness of teeth after using Listerine Tooth Paste a short time. You will be delighted.
Large Tube, 25c

This antiseptic shampoo gets rid of dandruff quickly

BE on guard against dandruff. Don't let it get the upper hand. Treat it immediately with Listerine as a precaution against thin hair and baldness.

Literally tens of thousands have been benefited by this simple pleasant treatment.

Once you realize that dandruff is a highly infectious condition caused by germs, you can appreciate the effectiveness of full strength Listerine in checking it.

Because used this way, Listerine is an effective germicide —so active it even destroys 200,000,000 of the stubborn Bacillus Typhosus (typhoid) and Staphylococcus Aureus (pus) germs in 15 seconds.

We could not make such a statement unless we were prepared to prove it to the entire satisfaction of the medical profession and the U. S. Government.

Though powerful, Listerine, at the same time, is so safe, that it will not harm the tenderest tissues. Indeed, it has a soothing effect. Actually balm to burning, itching scalps. After a Listerine treatment your head feels simply great.

At the first sign of dandruff, simply douse full strength Listerine on the scalp and massage vigorously, keeping the treatment up several days. If scalp is excessively dry a little castor or olive oil may be used in connection with the shampoo. It is the combination of antiseptic and massage that does the work. You will simply be delighted by results. Lambert Pharmacal Company, St. Louis, Mo., U. S. A.

LISTERINE

The Safe and Soothing Antiseptic

kills 200,000,000 germs in 15 seconds

A product of many uses concentrates here on a single use.

basis of the objective, advertisements can conveniently be classed as "action" advertisements and "goodwill" advertisements. Of course, the dividing line between action and goodwill is a very thin one, because goodwill is after all a form of deferred action. The majority of advertisements, in fact, try to get direct response from some and build goodwill with the remainder of the public which they reach.

Very few advertisements nowadays attempt to make a complete sale. The sales process includes a number of steps and it is not an easy matter to carry the prospect through all of them with a single message in a newspaper or magazine—or, for that matter, in any other publicity medium. The proportion of mail-order advertisements has greatly decreased in recent years, because, with the increasing competition for the reader's eye and mind, most companies have found that the sales cost of a mail-order advertisement is too high to yield much profit.

A very large number of advertisers, however, attempt to induce the reader to respond by requesting a sample or booklet. For this a nominal charge may be made, not only to help defray advertising costs, but also to eliminate the wastage of valuable material that otherwise would be sent to children and curiosity seekers. The inquiries thus received may then be followed up by calls, by personal salesmen, or by sales letters or other direct-mail material.

In some instances, the advertiser hopes to convert enough inquiries into sales to pay the entire cost of

FROM ANTIQUE PEWTER COMES
PEWTER GREY FOR MEN
It's right and it's new for spring
Our style observers, artists, designers, and master weavers are always on the alert for the new ideas in men's clothes
From antique pewter museum pieces they took the soft grey shades and put them into the new spring styles
Style leaders are wearing Pewter grey now
Get a Pewter grey Four Winds topcoat; a double-faced fabric that outwears other topcoatings; that has style; that is drizzle and chill-proof
And a Pewter grey Gordian Worsted suit; a fabric scientifically created for extra wear and style
Rheingold Blue, Vellum Tan, Tamarack Brown are the other good colors for spring
HART SCHAFFNER & MARX

Association copy aided by artistic illustration.

his advertising and his follow-up work. In other cases, the revenue from this source is not very great, but he obtains such evidence of interest in his advertising that he may more readily persuade dealers to put this article in stock. Thus the inquiries are a factor in obtaining distribution. In still other cases, he counts primarily upon the goodwill values of his advertising, but uses the inquiries as an index of the relative effectiveness of the different media which he employs.

6. *Writing copy that gets action.*—The most obvious difference between copy primarily for action and copy primarily for goodwill is in the ending. Goodwill copy may simply stop after telling its main message or may add some perfunctory injunction such as "See Your Dealer" or "Look For This Trade Mark." Action copy, on the other hand, ends by specifically telling the reader just what to do. Often it makes his action easier by means of a coupon and offers some inducement, such as a sample or booklet, and an incentive to promptness, such as a limitation of time.

But the difference is more fundamental. If action is the objective, the copy throughout should keep that objective in view. It is the copy that must do the bulk of the work. Pictures and colors are merely accessories that draw attention to the text and emphasize it; alone, they cannot carry the prospect through to the point of action. Usually the text is fairly lengthy, unless the desirable quality of

the offering is self-evident (as in bargain advertisements of staple articles), and all that is necessary is to remove the obstacles that have hitherto prevented action. In any event, the copy must contain the substance of facts and ideas in a clear, interesting style.

It is impossible, of course, to get everyone to read an advertisement, no matter how interesting. Generally the longer it is, the greater the apparent difficulty in getting it read. Because of this fact, advertisers are tempted to cut down the copy to a few sentences. This may be well enough in goodwill advertising, but not in action advertisements. With the latter, it is more important to get a relatively small number of people who are logical prospects to read the copy through to the end than to get a multitude of people to skim it hastily.

The problems of the action advertisements, therefore, may be summed up as follows:

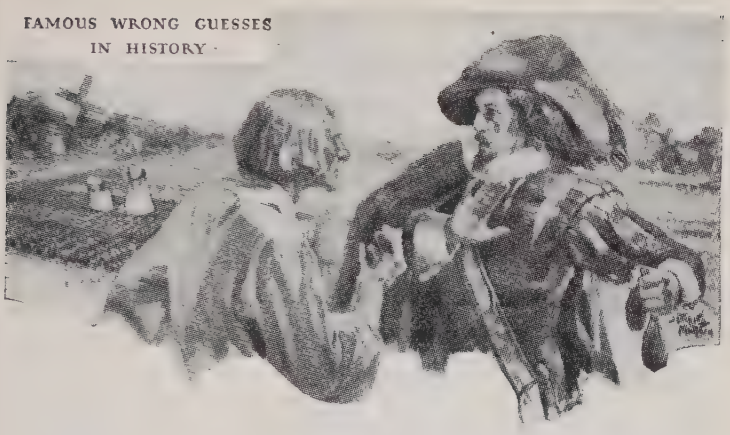
(a) To find a keynote idea that contains a strong incentive to buying response
(b) To gather enough material to present that idea adequately and convincingly
(c) To construct a headline (accompanied, if need be, by pictures and other display) that will automatically pick out of the audience the ones who are logical prospects for the article or service, and will induce them to read what follows
(d) To get the message across to them in a style that is easy to read and interesting
(e) To use display elements that will help and not hinder the delivery of the copy message

(f) To end with a strong incentive to action on the part of those from whom response is desired.

7. *Writing goodwill copy.*—With a goodwill advertisement, the copy problems are simpler, though not always easier. There must still be a keynote idea, but it need not be so fully elaborated and reinforced. There is less need of a headline and a beginning that select the audience. The copy may be a less important element and the display may carry so much of the message that, even if the copy is not read, the advertisement will do a large part of its work.

The headline and accompanying display may contain the gist of the message instead of luring the reader into the copy. Both the copy style and display elements may be chosen for dignity, distinctiveness, or other intangible impressions, rather than for readability. They may even sacrifice readability for the sake of greater distinction. In short, the goodwill advertisement may aim to make a brief but suitable impression on many people instead of delivering a complete sales message to a few.

8. *The copy slant.*—The methods of constructing copy to meet these requirements will be discussed in detail in the next chapter. Before actually writing the copy, however, there is one more preliminary question that should be answered. What is to be the copy slant? The same keynote idea may be conveyed in a variety of ways, all leading to the same objective. The simple and obvious way is by a persuasive



What! $2,000 for *One* Tulip Bulb?

FOUR thousand gulden—400 English pounds—$2,000 in our money—for *a single tulip bulb.*

Had the people of Holland suddenly gone crazy? Everyone, in that year of 1637, seemed to be dealing in tulips. Such an orgy of wild speculation—such a frenzy of buying and selling—had never been seen in Europe.

Keen promoters had told the Dutch that fortunes lay in their flower beds. Their tulips had long commanded high prices among the rich. Then why not take the easy road to wealth by grand-scale production of the more expensive varieties?

The bait was too tempting to resist—the cupidity of the public was aroused—there was a mad rush to plant, to buy, to sell—and the "battle of the tulips" was on.

Prices soared, single bulbs often selling at $2,000. But such folly couldn't last. A crash was inevitable. And when it came, thousands who had dreamed of sudden wealth were utterly ruined.

Current stock market history offers many curious parallels to the financial debacle of the Dutch.

Every day thousands are taking needless losses, simply because they mistake appearances for *facts.* The fevered excitement of trading, rumors of a pool forming in this or that security, "inside information" that so-and-so is buying heavily, personal "hunches," the well-meant advice of friends, have spelled calamity for many an investor.

The wise investor today first gets the facts

You want to *profit*—not lose—by your investments. But you can't stay on the right side of the ledger unless you approach your investment problems armed with *facts.* Do you know, for instance, which of your securities have discounted future earnings? Which are underpriced? Which have been over-exploited? Which stocks to buy on declines—to sell on rallies?

The Standard Statistics Company was organized almost a quarter of a century ago, to supply business men, corporation executives and general investors with the *facts* on which sound judgment and intelligent decision are based. Today, with a staff of more than 800 trained people, it is the largest statistical organization in the world.

Let "Standard" help you safeguard your investments

The specific character of "Standard's" Services, the accuracy of its findings, the timeliness of its "storm warnings" and the reliability of its forecasts and counsel have won the respect and confidence of leading bankers, brokers, business executives and investors everywhere.

"Standard" can show you, too, how to safeguard your financial interests, prevent needless investment losses, and materially increase your investment profits. A request on your business letterhead will bring details promptly. No obligation, of course. Write today, addressing your letter to *Standard Statistics Co., Inc., Dept. P-20, 200 Varick Street, New York City.*

STANDARD STATISTICS COMPANY, INC.

200 VARICK ST NEW YORK

Organized 24 years ago to distribute business and investment information to reinforce the efforts of business executive, investment bankers and investors by a conscientious endeavor to furnish statistics, literature and reports on every business and financial subject of general interest.

THE LARGEST STATISTICAL ORGANIZATION IN THE WORLD

Story copy to sell the idea of a service.

selling talk of much the same sort that a personal salesman or sales letter may give. This, however, may not be the most effective way. If all advertisements were cast in the same mold, they would be so monotonous that people would read none of them. Even now, there are too many of the same sort, and the advertiser who uses a somewhat uncommon method of presentation has a better chance of surviving in the competition for readers.

Here are a few "copy slants" that have been successfully used by advertisers:

(a) *Dramatized fact:* The experience of some actual user of the product is told in the form of narrative.

(b) *Fiction story:* The narrative has the product or a typical user as the hero. It is a true-to-life story of an imaginary experience.

(c) *Monologue copy:* Some typical user or observer of the product acts as the advertiser's mouthpiece but tells its merits from his own individual viewpoint and in his own conversational language.

(d) *Descriptive copy:* The merits of the product or the joys of using it are painted in language that stirs the senses and emotions.

(e) *Atmosphere or "Association" copy:* The merits of the product are suggested by picturing—in illustrations or words—some person, animal, or object that has the same characteristics. Thus the refinement and quality of silverware may be suggested by the persons who use it, or the dining-rooms where they use it.

(f) *Recipe copy:* The advertiser gives directions for using the article to make something. Food

Only two

out of 1730 prospects were "too busy" to see this *flying* representative!

A NEW product to sell . . . the largest and most up-to-date hotel in New York City. Hundreds of prospects to be seen . . . located in 60 cities in every part of the country. Only one man available . . . and a 15,000 mile trip to be made in 60 days!

Obviously older transportation methods—the railroad or automobile—were far too slow. There was only one way to cover the ground, and that was to *leave* it. A Curtiss Robin was chosen. The trip was made—through sun and rain, storm and cold—without a hitch.

This was a carefully planned sales campaign. Letters were written to leading bankers, department stores, travel agencies and hotel managers—1730 in all. They were told when Mr H. Stevens, Assistant Manager of the New Yorker Hotel, would be in their city. Only two of the 1730 prospects were "too busy" to see the man who had such an important message that he flew all the way from New York to deliver it. Even if these personal calls had not been made, this "flying" trip would have paid for itself three times over in publicity values alone!

An unusual case? Not at all. Large enterprises now regard the airplane as essential business equipment—as the nearest thing to having a man in two places at the same time. And every day more and more sales managers are turning to the Curtiss Robin for those important "flying" trips that must be made.

With more than 40 strategically-located airports of the Curtiss-Wright Flying Service, and distributors practically everywhere, the reliable service that keeps planes in perfect condition—by Curtiss-trained mechanicians—is never more than an hour or two away.

There's a definite need for a Curtiss Robin in every line of business—ways in which it might be used to increase sales and profits. For particulars as to how a Robin might best serve you, address Dept. R-8

THE HOTEL NEW YORKER

CURTISS-ROBERTSON AIRPLANE MFG. CO.
Division of CURTISS-WRIGHT CORPORATION
Sales Offices: 27 West 57th Street, New York City

CURTISS ROBIN

For Business
Pleasure
Training

Dramatizes fact copy.

products are most obviously adapted to this method, but it can be used for building materials, textiles, and a variety of other things.

(g) *Service copy:* Here, likewise, the advertiser gives helpful and interesting information, not necessarily about his product, but related to it closely enough to imply that he is an authority in his field.

(h) *Verse copy and jingles:* A rare form, not suitable to all products or to all media, but occasionally useful.

(i) *Humorous copy:* This must also be used with caution, but when well done is very effective, especially for articles bought exclusively by men.

(j) *Stunt copy:* This includes a variety of unclassified forms, usually modeled upon some literary success of the moment.

It is impossible, of course, to catalog and label all the different copy slants, or to classify and pigeonhole the different advertisements actually in current use. The list just given merely suggests the range of possibilities open to the copy writer, which makes it unnecessary for him to depend entirely upon the traditional "reason why" method of giving a straight selling talk, bolstered by evidence.

9. *Making the copy interesting.*—Aside from the fact that a different copy slant often helps the advertiser to set his message apart from that of other advertisers, there is an additional reason for seeking variety. The copy has to compete with the reading matter in the publication. In this respect it labors under handicaps that are not commonly encountered by the personal salesman or the sales letter. The

copy writer must, therefore, consider his prospects not merely as prospective buyers but as *readers.* How can he make them read his message?

As was suggested earlier in this chapter, the advertiser's audience is generally an unwilling audience. This is not always true of retail advertisements, or some kinds of classified advertisements, but it applies to most national advertising. There are exceptions, but the copy writer will find it safest to accept the rule that, "He doesn't want to read it." Advertising is no longer a treat even in the backwoods, while in the city the 40-page newspaper and the 250-page weekly offer, for a few cents, a bulk of reading matter that is too large to be absorbed by anybody.

We do not assert that no one ever looks consciously for the sales messages of manufacturers. There are always some people in the market for radios, automobiles, vacuum cleaners, etc., who may cheerfully read every word the rival sellers have to say about their commodities. The number of willing readers may be considerable at certain seasons or periods. When the chill days of November come, the need of woolen underwear or topcoats may be keenly felt. When Automobile Show Week opens, car owners may have a watchful eye for new developments which may give them an excuse for trading in their old models for new ones. With the exception of such favorable occasions, the part of the audience that has a prior interest in the advertiser's

message is generally too small to make it pay. The copy must, therefore, be interesting enough to be read by those who are not consciously looking for the message.

This is the chief reason for trying to secure a fresh and interesting copy slant. The bald announcement of what the seller has to offer has long since lost its charm. Sweeping assertions and superlative claims have become trite and stale. The development of copy on concrete facts has proved more effective, provided the copy has enough substance to be genuinely helpful to the buyer. Unfortunately, sermons and exhortations are not the most popular form of reading matter today, and they are rarely successful in competing with the kind of reading matter that does fill our periodicals. Especially in publications that offer mainly fiction or other light entertainment, the advertisement in story or dramatic form is more likely to be read than the straight argument.

It is no longer sufficient for the copy writer to know what kinds of audience he is trying to reach, what their buying motives are, and what distinctive benefits his product will yield them. He must know the characteristics of his prospects as readers, the kind of literature they prefer, and their mood when engaged in looking over the pages of the publication. The kind of literature they pay for and read willingly in the editorial columns they will also read in the advertising columns. This has been proved time

and again by advertisers who have adapted their copy slant to fit the situation.

Advertising copy should not be thought of as a special field, wholly distinct and different from literature. Every recognized literary form—exposition, argumentation, description, narrative, and all their subvarieties—has possibilities for advertising use. Advertising copy, to be sure, has to contend with more serious limitations in space and time than does literature. Aside from this, the only important difference is that the copy cannot exist purely for entertainment or instruction; it must always have the ultimate purpose of leading toward sales.

Copy writing is a useful art rather than a fine art, but its requirements are equally difficult and call for equal talent. Having chosen a keynote idea, which will fit in with the advertiser's sales purpose, and appeal to the buying motives of prospects, the copy writer should cast it in the literary form that will insure its being read in the face of the competition not only of other advertisements, but of the editorial contents of the publication in which it appears.

REVIEW

Name some keynote ideas which you have noticed in advertising.

How would you go about finding the keynote idea to be used in advertising a particular product?

Name the various kinds of "copy slants."

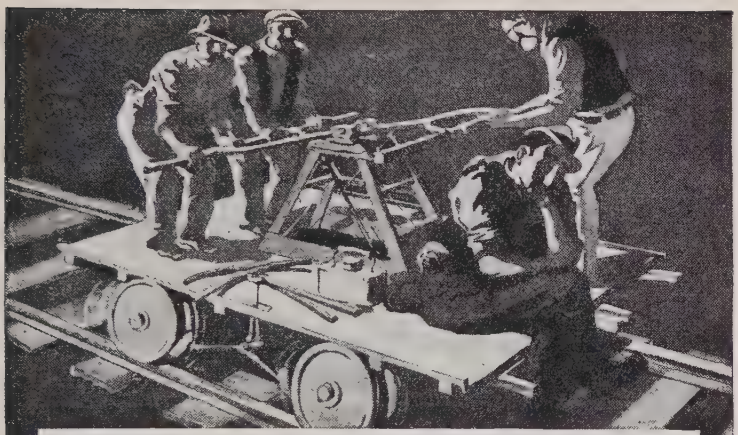
Show how advertising copy can be made interesting.

CHAPTER IX

CONSTRUCTING THE COPY

1. *Good writing depends upon good thinking.*— The construction of copy is not just a job for a facile pen or a nimble typewriter. It involves a great deal of preparatory thinking. In fact, it would be truer to speak of *thinking* copy than of *writing* copy. The effectiveness of any advertising message depends upon its substance quite as much as upon its style. Substance and style are interwoven. Often it is impossible to say where one leaves off and the other begins. Copy that is logically planned and clearly thought out from beginning to end is likely to be clear and easy reading.

The methods used by good copy writers differ considerably. No one formula can safely be prescribed. Generally speaking, however, after the questions discussed in the previous chapters have been decided, the copy writer's next task is to select his material. Whatever is needed to convey the keynote idea should be included; whatever is irrelevant to that keynote idea should be omitted. If the establishment of the keynote idea requires a great deal of material, the bugaboo of length should not frighten the copy writer. The length of copy, after all, can-



They call him "*No Poosh*"

Get that Extra Quart in every gallon of

HE LOOKS as able as the other three—yet he is contributing nothing more than freight to the efforts of his fellows.

This sluggard of the section gang is like the fourth quart so often found in a gallon of ordinary motor oil—a quart that looks as good as the other three, but contributes little or nothing to the lubrication of your motor

It is a quart that ordinary refining leaves in every gallon of oil—a quart of waste.

But you never get this quart of waste in a gallon of Quaker State—for Quaker State Motor Oil is not refined like ordinary oils. It is carried a step further—*super*-refined. And this extra step removes the quart of waste that ordinary refining leaves in. In its place you get a quart of the finest *lubricant*.

Instead of three quarts of *lubricant* and one quart of waste, you get *four* full quarts of lubricant in a gallon of Quaker State—you really get an *extra* quart in every gallon!

That's one reason why you get such extra sweet lubrication from Quaker State Motor Oil. Here's another .

Every gallon of Quaker State is made entirely from 100% pure Pennsylvania Grade Crude Oil—the very finest crude oil known, the finest the world produces!

Try a filling of Quaker State. You can *feel* the difference it will make in your motor—in its smoother power and sweeter purr Drive up to the green and white service station sign—and drive away with Quaker State in your crankcase Your motor will tell you what a sweet difference that *extra* quart makes!

© 1930, Q. S. O. & R. Co.

QUAKER STATE OIL REFINING CO., Oil City, Pa.

Quaker State Specialized Tractor Oils are designed to give every make of tractor a longer life and a smoother one

[THE ORIGINAL CERTIFIED PURE PENNSYLVANIA MOTOR OIL]

QUAKER STATE *MOTOR OIL*

TRADE MARK REG. U. S. PAT. OFF.

QUAKER STATE MEDIUM MOTOR OIL · QUAKER STATE MEDIUM HEAVY · QUAKER STATE HEAVY MOTOR OIL · QUAKER STATE TRACTOR OILS · QUAKER STATE AERO OILS

The copy makes a point of contact with the reader's interests in order to lead him to its talking point, "extra quart in every gallon."

not be measured by column inches or words; it depends upon the degree in which it taxes the time and energy of the reader. A 50-word advertisement that tells him nothing he needs to know or that presents its ideas in dull abstractions may be too long. A 500-word message, full of "meat" and expressed in specific, concrete language, may hold his interest to the end.

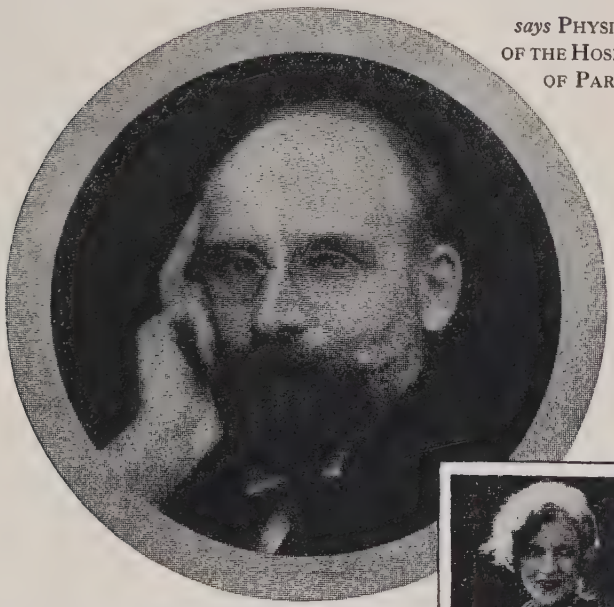
It is assumed, of course, that the material for the advertisement is already available. Sometimes it happens that more material than is furnished the copy writer has to be gathered. This happens most often when the purpose of the advertiser requires that his case be proved by good sound evidence.

2. *Kinds of evidence.*—The evidence most commonly useful in advertising may be grouped in four main classes: (a) the construction of the product, (b) its performance, (c) endorsements from satisfied users, (d) laboratory and practical tests.

Construction evidence includes any facts that can be learned about the product itself, its ingredients, design, manufacture, etc. Such evidence is comparatively easy to get, because the advertiser himself can supply it; hence, it is the kind most commonly used. Unfortunately, it is not very close to the consumer's viewpoint; it often lacks intrinsic interest. Moreover, it merely shows why the article *ought* to be good—not that it really *does* give good service of the kind he wants. "Manufacturer's copy," which boasts about age, size, patents, manu-

People who are under par need this *living food* . . .

says PHYSICIAN OF THE HOSPITALS OF PARIS



DOCTOR GEORGES FAROY . . . specialist in diseases of the digestive tract . . . Physician of the Paris Hospitals . . . author of the famous "Digestive Therapeutics" . . . This great physician says:—

"Fresh yeast is a food—a living food. It increases gastric and intestinal secretions. It aids digestion. It overcomes constipation. By checking intestinal poisons it is useful in treating furunculosis (boils), pimples, etc.

"Yeast is very rich in vitamin B, which nourishes the body cells. Irradiated, it contains great quantities of the 'sunshine' vitamin D, so important in building strong bones and teeth.

"Yeast is a valuable food for people who are under par."

Make this remarkable stimulating food *your* spring tonic! Benefit from the *two* precious vitamins (B and D) in which every cake abounds. Eat three cakes of Fleischmann's Yeast daily. At grocers, restaurants, soda fountains. Directions on the label.

OTHER WORLD-FAMOUS AUTHORITIES SAY:

PROF. DR. ADOLF CLUSS, internationally known authority on nutrition, states, "Yeast is a food endowed by Nature far beyond most others with power to guard the health of man."

DR. JULIUS CITRON, Berlin metabolism expert, says, "Run-down people often become completely changed after yeast has been added to their diet."

DR. PITTALUGA, physician to the aristocracy of Spain, declares, "Yeast stimulates the glands and has a general tonic effect. Its use will banish constipation, renew appetite, aid digestion."

"My doctor advised yeast when I was run-down"

"I was very weak," writes MISS ALICE ELSON of Chicago. "My digestion was miserable. My doctor advised Fleischmann's Yeast, which improved my appetite, digestion and energy."

Good use of testimonials for proof and for suggestion. Considerable research was necessary to obtain the material.

facturing processes or similar features of the advertiser, generally makes a weak impression upon the consuming public. And the test of copy is not *expression,* but *impression.*

Some important successes have been scored by advertising that was based on construction evidence. But Parker no longer relies upon "the lucky curve"; Royal Baking Powder does not rest its case upon the fact that it is made of cream of tartar, and "absolutely pure"; Carnation's "contented cows" do not graze over so many acres of "white space" as they used to. True, Palmolive has in recent years laid emphasis upon the oils from which it derives its name, but these have been surrounded by the romance of Egypt's famous queen and her beauty secrets. Other advertisers who use construction evidence today are careful to show the consumer benefits that result from their materials and manufacturing processes.

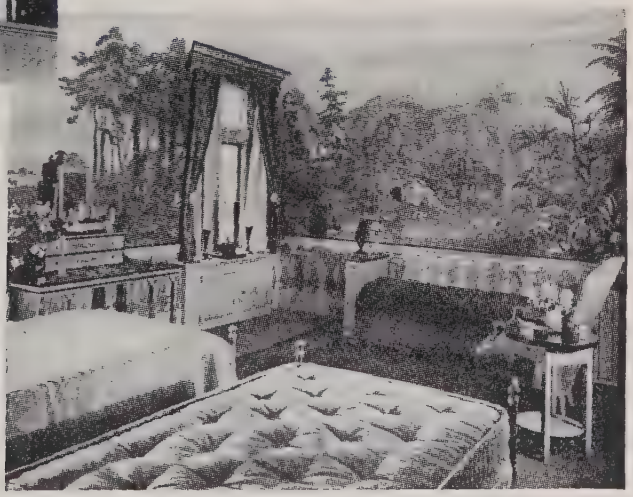
Performance evidence includes all sorts of records and statistics, as well as individual feats of strength, speed, durability, or economy. It is adaptable to automobile advertising and many other fields. Some of the performances, like climbing Pike's Peak or crossing the continent without stopping the engine, have been deliberately staged for the purpose of providing advertising material. There is no ethical objection to such manufactured performances, provided they are conducted under unbiased outside supervision. However, performances in the hands

mrs john hays hammond, jr

in the magnificent hammond castle at gloucester, massachusetts, art treasures of the ages are combined with all the comforts of modern living . . .

● The romance of a fairy tale weaves itself through every room in the amazing residence which John Hays Hammond, Jr. has been three years constructing. Treasures from the ends of the earth are side by side with every modern comfort. In this French bedroom with its rare old murals are Simmons Beautyrest Mattresses—as Mrs. Hammond says, "the most comfortable things I ever slept on." Of the new Simmons Deepsleep Mattress at a popular price, she said, "I am so glad that so many people now can enjoy the comfort of this modern type of mattress."

● Simmons mattresses and springs are in two price ranges: the famous Beautyrest, with hundreds of tiny, resilient coils, $39.50; Ace Box Spring to match, $42.50; Ace Open Coil Spring, $19.75. The new Deepsleep Mattress, also with inner coils, $23.00; Beds, $10.00 to $60.00. Rocky Mountain Region and West slightly higher. Simmons Company, New York, Chicago, Atlanta, San Francisco.



beautyrests, the "most comfortable" of modern mattresses, were chosen for this french bedroom with its old murals and precious furnishings

Simmons

beds · springs mattresses and BERKEY & GAY furniture.

Copyright 1930, The Simmons Company

Evidence of authority. Copy adapted to women. "Modern" photography.

of buyers under everyday working conditions are preferable, because of their greater consumer interest as well as their greater convincing power.

Endorsements, like testimony in a law case, should be the strongest kind of evidence. Actually their value has been greatly depreciated by the fact that they are so often biased, incompetent, or dishonest. Many of those given by prominent actresses or athletes, when not actually bought and paid for in cash, are given with the expectation of obtaining personal publicity for the donors. Others, while honest, are given by people who are not competent authorities on the subject. Any patent medicine, however worthless, can get plenty of testimonials from people who think they have been genuinely benefited.

In spite of these drawbacks, endorsements or testimonials will always play an important part in advertising. They have the consumer's viewpoint and they often express ideas the manufacturer could not express so well. Moreover, people are interested in human beings and in all they say and do—particularly human beings who are in the limelight. Every prominent person has a public following who consciously or unconsciously ape his habits and adopt his ideas.

Testimony, however weak it may be as actual proof, has strong association value and often succeeds in implanting in the public mind the ideas the manufacturer wants to implant there. After all, he is more interested in results than in methods. As

Maybe white is her lucky color. Further she is again in a white dress by Lucien Lelong. Again is precisely the word, since the first time this country saw her she wore a white dress by Lelong while singing her famous song "I Don't Know." And the dress too was named "I Don't Know," after the song she sang. She has played in "Candlelight," "The Battle of Paris," a talking picture, "Charlot's Revue," "The Treasure Girl" and "Oh, Kay!" This portrait especially painted by M Reynaldo Luza, celebrated Parisian artist. Observe the Parisienne watch, vivid against the whiteness of the glove.

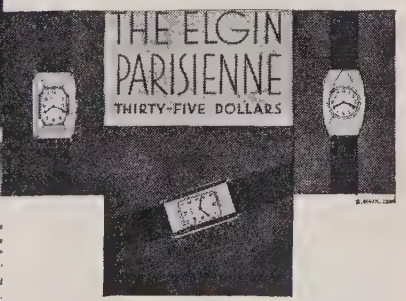
MISS GERTRUDE LAWRENCE

HER CLOTHES BY LUCIEN LELONG

HER WATCH BY LUCIEN LELONG

AND ELGIN

Even her dearest enemy would concede that Gertrude Lawrence is one of the smartest women who ever stepped across a stage or a drawing room. Naturally she goes to Paris twice a year for clothes. To the salon of Lucien Lelong, favorite couturier . . and personal friend. Although she goes to Paris for Lelong originals she didn't have to go to Paris for a Lelong original in a watch. The usual situation reversed . . . you need not go to Paris, for Paris has come to you. For ELGIN retained nearly every important Paris couturier to design Parisienne cases . . . sheathed ELGIN quality in Paris style. Ask your nearest reliable jeweler. He will show you Parisiennes by Lelong, Callot, Agnes, and by nearly every other famous couturier. And many other ELGINS . . from $15 to $650 in every mode and manner.



Evidence of authority. Copy adapted to women.

some cynic has remarked, people's actions are directed largely by their emotions, and the real purpose of logic is to give them a valid excuse for doing what they want to do.

Performance evidence and testimonials are not so readily available as construction evidence. Usually they have to be dug out. This may require a field investigation with consumer interviews. Thus, a census may be taken to find out how many college girls use a certain brand of soap, how many dentists recommend a certain brand of dentifrice, how many doctors advocate a certain kind of constipation treatment. Signed statements may then be obtained from some of them.

Another way of securing such evidence is by an advertising contest offering prizes for material submitted by consumers. Sometimes a few advertisements featuring testimonials or performance evidence may become the feeder for a long series by inspiring readers voluntarily to contribute their experiences and opinions.

Tests the consumer can make for himself are perhaps the most convincing evidence. He may doubt the honesty of testimonials or of performances, but, if he will not trust his own eyes, he must be a skeptic indeed. Many advertisers believe there is nothing so effective as getting a sample into the prospect's hands. Where sampling is not feasible, directions may be given for testing the product in comparison with competitors. A goodly percentage of readers,

of course, will never make the test, but they can hardly fail to be impressed by the advertiser's willingness to let them be judge and jury.

3. *Selecting the material.*—Evidence is not the only kind of material the copy writer may need. For some kinds of advertisements, notably association advertisements, a vast array of valuable ideas can be secured from histories, encyclopedias, or other library sources. Stories of royalty and famous personages, ancient tools and implements, quaint customs of the past—these and many more are grist for the copy writer's mill.

First-hand observations at style shows, vacation resorts, and sporting events, may also be fruitful of material. It is impossible to have too much material. But it is quite easy to use too much in a single piece of copy. An action advertisement of the mail-order type may be crammed with many kinds of evidence and many examples of each kind, but restraint must be exercised in a goodwill advertisement that depends largely upon the repeated impressions of a series. Too much material would choke such an advertisement. The copy writer should, therefore, limit it, generally, to one kind of evidence—perhaps even a single example, such as the testimonial of Queen Marie, the performance of Colonel Lindbergh, or the soap preferences of girls at Vassar.

Having selected the material, the copy writer faces the problem of arranging it for easy reading. If it is an action advertisement of the conventional form, he

will probably arrange the material in the order of the sales processes: (a) getting attention, (b) arousing desire, (c) convincing, (d) stimulating action. If he adopts some other copy slant—especially in the goodwill advertisement—he will follow whatever rhetorical order seems appropriate, such as narrative, descriptive, or climactic.

4. *The beginning.*—In either event, the beginning of the copy is of vital importance. Even though size, pictures, color, or some attention device draw the eye to the advertisement, this eye attention must be converted into reading attention. To do this, the headline and introductory paragraph must make a point of contact with the reader's stream of thought.

The reader's mind is always in motion. It is occupied by a central stream of ideas, together with some other subordinate streams. Perhaps the central stream is the story or the article he is reading. The others may be physical or mental in origin—thoughts of cold feet, fatigue, indigestion; thoughts of insurance to be paid, guests to be entertained, or budgets to be balanced.

The copy writer cannot know with certainty just what streams of thought will be in the minds of his prospects. But he can be sure that many will be thinking about important current events, about seasonal needs for warmth, for coolness, for Christmas gifts, about timely activities like baseball, football, and skating. He can also be sure that certain universal human instincts, like the desire for beauty, for

Stay out of Income Tax Swamp this year

WILL the dawn of March fifteenth find you still wading through a noisome swamp of figures, perhaps bogged down and forced to call for an extension of the time limit for filing your income tax report?

Many businesses, large and small, are traveling directly to the goal along the Monroe trail which runs on solid ground of speed and accuracy.

And it's a simple trail—one your clerks can follow easily, without fear of mis-steps and with no delays, for Monroe figure methods and Monroe short-cuts applied by the Monroe machine produce first-time, checked-as-you-go results.

Monroe machines and Monroe methods simplify and speed up daily routine throughout the entire year so that needed figures are ready and waiting at income tax time, and the bookkeeping department is not disrupted by a last minute rush.

Your local Monroe representative will be glad to lend you a machine and show your own clerks how simple it is for them to apply Monroe time-saving short-cuts to any figure job.

The business figure knowledge of the Monroe organization, gained through its daily work with businesses of every size and type, is at your service. Telephone our nearest office or mail the coupon below.

MONROE
HIGH SPEED ADDING-CALCULATOR
The Machine for Every Desk

SERIES 5
MONROE ADDING-CALCULATOR
with full automatic division

Send this Coupon

MONROE CALCULATING MACHINE CO., INC.
Orange, New Jersey
We would like to try a Monroe Adding-Calculator for our income tax work.
Name .....
Firm .....
Address .....

This headline and picture select their audience.

health, for comfort, and for profit will never be far out of their minds. Most people have somewhere in their minds predicaments and embarrassing situations in which they have been or may be placed. Most of them have a thirst for useful knowledge and a craving for entertainment.

The copy writer, therefore, has a wide variety of possibilities for tying up his message to some stream of thought that is in the minds of his prospects. He may make references to some timely event or activity. He may picture some predicament. He may show some dramatic situation. He may appeal to some fundamental instinct or emotion. Failing all these, he can at least present the service of his product that enables it to contribute to the health, income, or well-being of consumers.

Often he does not need to secure reading by all the public, but merely by a small percentage of it. This he can do by a direct salutation, such as "Housewives, Attention," or "An Important Announcement to Ford Owners." The better plan, usually, is to have in the headline some key word that will automatically select the audience, such as "A Hot Letter From a Pipe Smoker," "787 Housewives Told Us How," or "Ford Engine No. 4913491—Will Your Ford Engine Make as Fine a Record?" Pictorial devices may also be used; thus, a blue print will select engineers and a line of shorthand notebooks will select stenographers.

5. *The headline.*—Even where an illustration oc-

cupies the top of the space, a headline is usually necessary to get the reader into the copy. This headline establishes a point of contact with the reader and leads toward the product. It may sum up the most important ideas the advertiser has to convey. This is generally a good policy for all goodwill advertisements and for many action advertisements. But in complete advertisements for articles and services that require a great deal of missionary and educational work, a different kind of headline is often better. This is the kind of headline we find as the title of a magazine story or article—one that selects the audience and suggests the general nature of the subject, but piques the curiosity of the reader to read the text and find out more about it. If the headline told him the main idea, he might not be interested enough to read further. The headline, "Get a College Education at Home," for Dr. Eliot's Five-Foot Shelf would be less successful than the curiosity headline, "Which of These Men has Learned the Secret of Fifteen Minutes a Day?" The headline, "This Book Will Teach You to Behave Yourself," would hardly have secured the success of "What's Wrong In This Picture?"

Whichever kind of headline is chosen—the *news* type that sums up the gist of the message, or the *story* type that acts as a bait for further reading—there are certain general requirements with which it should comply. It should be short, specific, apt, original, and interesting. Brevity, though men-

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That's Fire's New Year Message to property owners. Every day, every hour, just so many property owners will be caught in Fire's trap. Their property will burn, their business will be paralyzed—incomes will stop, profits be wiped out. Years of accumulation going up in sparks and smoke.

Some of these property owners will face calamity with the comforting knowledge that insurance will meet every loss that insurance can meet. And some will go bankrupt—or at best, take a financial beating that will cripple them for years.

Can you stand the loss of your entire business income for several months? Can you afford to lose the business that will go to competition? Can you hold your key employees without paying their salaries? Can you pay your fixed expenses—taxes, interest, bank obligations? These are the things you'll have to face if fire ruins your income producing property.

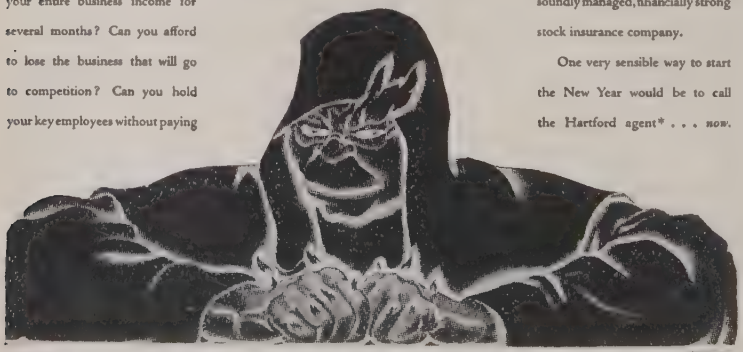
You can decide now where you will stand if Fire or any other destructive agency smashes your income producing property this year. The Hartford agent is able and ready to devise an insurance plan that will meet disaster *with intelligent forethought.* It is *individualized insurance* . . . remember that name . . . that fits *your* needs. The Hartford agent will give you this well-balanced insurance in a soundly managed, financially strong stock insurance company.

One very sensible way to start the New Year would be to call the Hartford agent* . . . *now.*

"An UNHAPPY NEW YEAR to you!"

"I've a good start toward another year's record. There are some of you who think I'm asleep on the job because I'm keeping my hands off your property. More of you haven't thought anything about it. When conditions are right I'll get you too, perhaps sometime during 1930. And just so you won't forget who I am . . .

I am Fire—I am Destruction—I am Loss."



THE HARTFORD FIRE INSURANCE CO.
AND THE HARTFORD ACCIDENT AND INDEMNITY COMPANY
WRITE PRACTICALLY EVERY FORM OF INSURANCE EXCEPT LIFE

*If you do not know his name look under "Hartford" in your telephone book. If he isn't listed write the Hartford Fire Insurance Company, Hartford, Conn.

Timely appeal.

tioned first, is not first in importance. It may need to be sacrificed for one of the other qualities.

Here are a few good *news* headlines that indicate real substance in the copy that follows:

Rotarex New Washing Principle Washes Without Wear (construction evidence)

Men Found Fifth Avenue Smartness
Combined with 3 to 4 Times More Wear (construction evidence for Holeproof hosiery)

11,167 Hours of Continuous Current
Failed to Burn Out the Sunbeam (performance evidence)

De Luxe Transportation
—says the commander of America's most famous ship.
(testimony for Willys-Knight automobile)

Here are a few good *story* headlines that indicate the general subject and lead the reader into the text:

Mother's Shawl Was Always Kept Handy in the Early 80's (Minneapolis heat regulator)

After the Bandage, What? (Wellsworth glasses)

Harkness Listened In
and Luck Played Into His Hands (Barrett specification roofs)

Growling at Wet Weather Won't Make It Dry
(Ball Band Rubber footwear)

6. *The introductory paragraph.*—The first paragraph of the copy should capitalize the interest already created by the headlines and should lead directly into a discussion of the product. One of the most common faults of copy writers is to prolong the introduction unduly. Sometimes this is due to the fact that they have begun with a point of contact that is too far away from the subject. Sometimes it is due to a natural tendency to beat about the bush. One experienced copy writer confesses that, after constructing a piece of copy, he almost invariably cuts off the first paragraph.

The predicament method is a favorite with the copy writer, because it enables him to awaken readers to a realization of their need, to show how his article will fill their need, to prove its distinctive merits, and then to invite their response. The predicament, however, should be plausible and natural. The following seems a little too forced:

WHAT APOLOGY CAN SHE OFFER?

This woman certainly is experiencing an "embarrassing moment." In her heart she is aware that no apology will do. Her week-end guest has had to ask her how to make the water run in the bathroom. Picture how you would feel yourself if a guest had been trying for half an hour to fill the tub, with no success.

Logical, orderly arrangement will do much to insure that the copy will be smooth, easy reading. But there are a few other devices that help the reader's progress. Judicious use of parallel construction, with similar ideas expressed in similar form, will often lead the mind along. Connections should be used sparingly, and, so far as possible, the loose connectives, "and" and "but," should be replaced by the more exact ones, such as "however," "moreover," "therefore," and "though." Repetitions of words are often the most effective form of connection, and the repetition serves also to emphasize these words.

7. *Proportion and emphasis.*—Because of the possibilities of typography in securing emphasis, by means of capitals, italics, boldface, and underlining, the writer is tempted to neglect structural emphasis. Many structural methods are at his disposal. Any method by which important ideas receive most space or most prominent position tends to emphasize them. Repetition is the simplest method of giving an idea more space, but is useful chiefly for emphasizing a single word or phrase. Longer statements can be emphasized by expanding them or by condensing the less important ideas that surround them.

The beginning and end are always the most prominent parts of anything. Hence, the beginnings and ends of paragraphs and sentences should always be occupied by important words and ideas. Connectives and weakening modifiers, so far as possible, should be tucked unobtrusively inside.

PUT an Eveready Flashlight in the jack-o'-lantern this Hallowe'en. It will burn brightly, without smoke or smell and without danger of fire. Nothing to spill. Many novel illuminating effects for parties can be obtained with Eveready Flashlights.

Wherever you need safe, bright, portable light—use an Eveready. In dark closets. Along dark hallways. In the bedrooms. In the garage. When motoring. Eveready is a silent sentinel of safety, ever ready to light the way. The finest flashlight money can buy.

Only Eveready has the new ring-hanger. Eveready also has the safety-lock switch, which prevents accidental lighting and consequent wasting of current. To get *all* the

* * *

newest and best flashlight features, insist upon an Eveready. There's a type for every purpose and purse, and an Eveready dealer nearby.

Manufactured and guaranteed by
NATIONAL CARBON COMPANY, INC.
New York San Francisco
Canadian National Carbon Co., Limited, Toronto, Ontario

EVEREADY
FLASHLIGHTS
& BATTERIES
–they last longer

Emphasis through short sentences, some of which are fragments. The copy has a timely point of contact and uses construction evidence.

The more beginnings and endings there are, the more opportunities for emphasis. This is one reason why advertising copy has leaned toward the use of very short paragraphs and short sentences. It also explains the lavish use of the dash. By creating a pause—often an artificial pause—within the sentence, the dash gives extra prominence to the words which precede and follow it.

Contrast is an effective method of emphasis not only for merchandise but for words and ideas. At the end of a long paragraph, composed of sentences of average length, a two-word sentence has the force of a whip-lash. After a series of parallel statements or

questions, a sentence in another form stands out in bold relief. Three is about the maximum number of elements that can safely be put in parallel form. If these are arranged in climatic order, with the most important last, and expressed at greatest length, they will be most effective.

The examples on pages 180 to 182 illustrate some of the methods of securing emphasis that have just been discussed.

IT'S THE *CREAM* THAT MAKES IT SO GOOD

It is *cream*, pure *cream* of especially high butter fat content that makes Heinz Cream of Tomato Soup so unusually good. You recognize the smooth, *creamy* richness from the first delicious spoonful to the last. You get this extra *cream quality* in addition to the flavor of sun-ripened tomatoes grown under Heinz supervision and cooked to perfection in Heinz sunny kitchens. Until you taste Heinz Cream of Tomato Soup you will not know *real cream soup* at its best.

The Taste is the Test

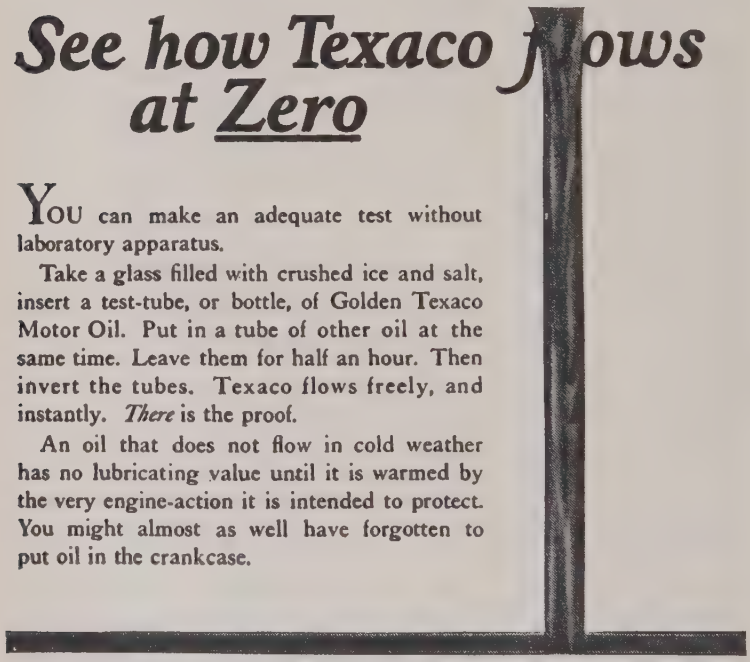
ASK YOUR GROCER FOR NEW PRICES

Emphasis through repetition of the important words. The copy illustrates concentration on a key-note idea.

8. *The ending of the copy.*—There are probably a dozen advertisements that begin well for every one that ends effectively. This fact is partly to be explained—and excused—on the ground that the ending does not offer so many possibilities of variety.

"Ask your dealer," "Sign and mail the coupon

now," "Insist on the genuine"—these are the kinds of responses the advertiser is usually seeking, and there are only a limited number of ways in which they can be expressed. Nevertheless, the range of possibilities


See how Texaco flows at Zero
YOU can make an adequate test without laboratory apparatus.
Take a glass filled with crushed ice and salt, insert a test-tube, or bottle, of Golden Texaco Motor Oil. Put in a tube of other oil at the same time. Leave them for half an hour. Then invert the tubes. Texaco flows freely, and instantly. There is the proof.
An oil that does not flow in cold weather has no lubricating value until it is warmed by the very engine-action it is intended to protect. You might almost as well have forgotten to put oil in the crankcase.

Emphasis through short sentences, chiefly commands, beginning with verbs. (The copy is a good example of test evidence.)

is wide enough to enable the writer to avoid the stale, stereotyped phrases quoted above.

There is no excuse, in any event, for using the final paragraph as a catch-all for various bits of miscellaneous information about the product and the dealers

who handle it. Such material is often lumped together as "standing detail" and appended to every advertisement in a series. The average reader will probably not read it at all, and certainly he will never read it a second time.

A similar error is that of suggesting several alternative responses the reader may make. The advertiser should decide what response, if any, should be called for, depending not merely on what he would like, but also on what can practically be attained. If he is advertising a business book, he might like to have prospects send money in advance, but experience has shown that far more orders can be secured by offering the book on approval. It is better to concentrate on this kind of response than to try to sell some copies cash in advance, with the alternative of the approval order.

The direct command is the most powerful form of suggestion, and hence is most favored for the final sentence of copy. The negative command, such as "refuse substitutes," used to be fairly common, but has been abandoned by most advertisers. It has little sales value, and is likely to awaken the consumer's suspicions. The important thing is that he should want the advertised product and be able to identify it. Having aroused his desire and convinced him that the advertised product will satisfy it, tell him exactly what to do. Make the ending specific and positive.

REVIEW

State the classes of evidence which you have at your disposal when writing copy.

Show what the use of endorsements in advertising accomplishes.

What, if any, is the most important part of a piece of copy?

Describe the part that the headline plays in an advertisement.

Show how typography may be employed to secure emphasis.

CHAPTER X

THE TECHNIQUE OF COPY WRITING

1. *Style in advertising copy must be impersonal.* —The word "style" has a variety of meanings. In literature it is interpreted as "the personal impress a writer sets upon his production." But in advertising copy, the individuality of the writer should rarely be evident.

There are a few occasions that permit the use of signed copy—signed either by name or by some characteristic mode of expression that reveals the writer's identity. A very few advertising writers have such marked peculiarities of expression that their work is easily recognized. A few more have developed a technique which is used by other members of the agency, with the result that it appears in most of the advertising of their clients. Neither of these conditions is generally desirable. If style is to be interpreted as individuality, it should be the individuality of the advertiser, not that of the writer or the agency. It ought to be something that can be continued indefinitely, even though several different writers or agencies handle its actual execution during the advertiser's history.

A prominent advertising man, when asked to

name the person he considered the best copy writer in the world, replied: "The best copy writer in the world is probably someone whose name I have never heard." This was simply his way of indicating his belief that the ideal copy writer is one who remains anonymous, content to be the interpreter of many different products, and never allowing his personality to creep in between his subject and his readers. Such a writer would have no well-defined style of his own, but he would be able to write in the style of almost any advertiser.

2. *Qualities of effective copy style.*—"Style" is sometimes taken to mean technique in general—the details of diction and sentence structure in which the substance of thought is dressed. On this basis the style of a piece of copy may be criticized as bad or good, weak or forceful, crude or polished, dull or brilliant. Different critics have set down various lists of the qualities that they consider essential to make copy effective.

Unquestionably, there are certain qualities that are generally desirable. A list of them can be very helpful to both the writer and the judge of copy, provided it is considered with proper reservations. Any quality may sometimes be sacrificed for the sake of individuality. Even clearness, the most nearly essential of all style qualities, may sometimes be ignored for the sake of distinctiveness. However, a style that achieves distinctiveness at the expense of *all* the other desirable qualities pays too high a price.

Spoonfuls of summer sun . . .

for winter's cold, dark days

Sun-filled hours on bright, warm beaches . . . eager little bodies tanned a glorious brown . . . these are precious hours of health which, happily, can be carried over to the cold, dark days of winter by golden spoonfuls of vitamin-rich cod-liver oil.

Next to clear summer sunshine, good cod-liver oil best promotes the normal development of strong bones and sound teeth in growing children. And it is a recognized fact that cod-liver oil increases their resistance to disease—helps keep them free from winter colds and other illnesses.

Grown-ups, too, often find it beneficial to take cod-liver oil regularly throughout the winter months.

What makes it such a valuable winter safeguard? Here's the answer: Cod-liver oil is the greatest natural source of two important vitamins—Vitamin A, which builds resistance and promotes growth, and Vitamin D, the "sunshine" vitamin, which prevents rickets.

Parke-Davis Standardized Cod-liver Oil is beautifully clear, highly refined, fresh and pure. It may surprise you to find how easy it is to take—also how readily your children will take it.

Ask your druggist for Parke-Davis Standardized Cod-liver Oil. He has it in two sizes—4-oz. and 16-oz. bottles.

PARKE, DAVIS & COMPANY

The world's largest makers of pharmaceutical and biological products

STANDARDIZED

Parke-Davis Cod-liver Oil

Excellent for its purpose in construction and technique.

Next to clearness, the most valuable quality of copy style is *conciseness*. This does not always mean brevity; it does mean compression. No more words should be used than are needed to convey the thought adequately.

The first version of almost every piece of copy uses more words than are needed. One of the chief tasks in revising it is to cut out the dead wood. Connectives, modifiers, even pronouns can often be omitted without loss of clearness, and with a gain in force.

The following paragraphs, used at the beginning of a long piece of copy, illustrate the quality of conciseness:

"*For richer, for poorer*
For better, for worse"

Thus in solemn little phrases, the marriage ceremony sketches the chances that lie ahead . . . "For richer, for poorer, For better, for worse" . . . Summing up two futures, successful and unsuccessful.

What's going to swing it one way or the other? . . . So many things count! Luck. Work. Brains. Ambition. *And, most emphatically, food.*

Simplicity is commonly considered advisable in advertising copy. Not all readers have a large vocabulary. And as there is no absolute connection between wealth and education, a message expressed in big words may pass over the heads of some good buying prospects. Advertising may profit by following the rule of a famous newspaper publisher: "Never use a word that cannot be understood by a

child in the fifth grade of a public school." At any rate, the simpler of two equivalent words should be preferred, unless there is some good reason for choosing the other. A pretentious style that uses bigger words than necessary is almost always bad.

3. *Concreteness helps to make a copy style effective.*—In descriptive and emotional copy, the pictorial quality is obviously necessary. In intellectual appeals, also it tends to heighten the reader's interest. Most of our information came originally from observation by one or more of the five senses. It can be transmitted more readily by language that records observations than by general and abstract terms. Hoosier's concrete "step-saving" is more vivid than the abstract word "convenience"; "The Road to Wellville" is more inviting than "the method of becoming healthy"; and "the film of protection" means more than "friction-resisting lubrication."

Perhaps the weakest of all advertising styles is that which is composed of vague assertions, abstract superlatives—"best," "finest," "highest grade"—glittering generalities that have lost even their glitter. Far better to specify exactly, "Alicante almonds," "Vermont maple sugar," "Douglas fir," "Vanadium steel." The reader may not know the excellence of the specific varieties, but he is impressed by the fact that the writer considered them worth mentioning, and, moreover, they are likely to kindle his imagination.

Concreteness is equally valuable in presenting the

conditions that the product has to meet. Compare, for example, the feebleness of the abstract statement, "A living room floor is in constant service and subject to a great deal of hard usage," with the following copy that actually appeared:

A Living Room Floor Works
Sixteen Hours a Day

It's walked on, played on, danced on. Yet if your floor is Armstrong's Linoleum, you need never worry about wear. From before breakfast to bedtime a parade of feet passes over a living-room floor. When the early sun streams in, the playing feet of children scamper from corner to corner. Heedless, hurried feet of grown-ups continually pass in and out. And sometimes late into the night, the sliding, scraping feet of dancers keep time—on a living-room floor.

Copy that explains some abstract principle may be made more concrete by the judicious use of analogies, metaphors, and other figures of speech. To be useful, the figures should be relevant and close to the reader's experience.

Good copy is generally *dynamic*. It moves. It bristles with verbs of action. It prefers short sentences. It even breaks up into several fragments an idea that might logically be presented in a single long sentence. Nor does this necessarily involve a sacrifice of dignity. For example, study the following paragraph:

Men still carve with knives at the Berkey and Gay Shops. Decorate by hand with palette and brush.

Cut and match beautifully grained tops for bureaus and tables. Hand-inlay bits and blocks of rare woods, creating exquisite and colorful panels. Rub and shade rich finishes with the patience and art of other days.

A style that is clear, concise, simple, concrete, and dynamic is effective for the great majority of advertisements. A style that lacks any of these qualities should make up for it by a corresponding gain in some other direction. Additional qualities, such as dignity or restraint, are sometimes of equal or greater importance. This depends largely upon the subject and the audience.

4. *Adapting style to subject.*—Some years ago an old department store in New York, with an established reputation for low prices and cheap merchandise, acquired a new advertising manager. He had a reputation for cleverness, which he proceeded to justify by formulating a new copy style—one with dash, verve, and Parisian chic. It was highly individual and distinctive. For a new store, or an old store of different qualities, it might have proved effective. But it failed, because it was not adapted to this store—the store was not changed enough to fit it and could not be.

The principle that was evident here is even more truly applicable to manufacturers and their products. The style that is successful for tobacco would be grotesque in an advertisement for silverware, pianos, or cosmetics. The style that is suitable for shaving cream is most unsuitable for vanishing cream. Even

in the same general field, a high-priced product may require a totally different style from that used by a low-priced product.

To analyze all products and all qualities of copy-style suited for them would require many chapters. Let us cite but a single example. Articles that have to do with beauty deserve copy that is smooth, rhythmical, musical. Euphonious words and phrases should be chosen; disagreeable sounds should be avoided.

The sound of *squ* as in *squeak, squash, squelch, squeeze* is one of the least euphonious in the English language. To choose it for a rouge seems out of the question. Yet it was done—as witness the following copy:

> For instance, there is SQUAW. The very sound of the name makes you want to go right to the beauty counter to see what in the world "Squaw" can be.

Quite possibly the incongruity of the name might excite feminine curiosity, but whether it would lead to a buying impulse is a different question.

For travel advertisements and others that attempt to suggest the pleasures to which the advertised article is the key, a rhythmical flow of concrete, dynamic words is generally appropriate. Compare the following:

> *Flat:* Prepare for a happy realization of a long-to-be-remembered vacation. Write for United States Lines illustrated booklets describing the services offered

you, the luxurious liners, and unsurpassed cuisine of your own splendid ships.

Poetic: Five days beyond the Golden Gate, the Hawaiian Islands lift their crests of misty jade above a sparkling sea. Five nights away, the orange moon floods Nanoa Valley with its spell—the long combers creaming on Waikiki's bar race shoreward.

5. *Adaptation of style to audience.*—The good salesman does not have one single standardized sales talk to be handed out indiscriminately to every person he can buttonhole. On the contrary, he adapts his arguments to his audience—and often his language as well. For example, when approaching a woman upon the basis of her interest in her children, his manner will be courteous, deferential, sympathetic, but with a man he may be more abrupt, brisk, and perhaps a little jocular.

So it is with advertising copy. Ivory soap has used, in general magazines, one series of advertisements to reach the women and another series to reach the men. The styles of copy were entirely different. That for the men was clever, flippant, and familiar. That for the women was more dignified, without being stiff or formal, and was more sentimental. A third kind has been used for children.

Few advertisers have made so systematic an attempt to adapt their style to their different audiences. Many, however, prepare special copy for use in publications that have a selected audience. Some of the important groups of such publications, notably the

"CATERPILLARS" LICK THE TOUGH JOBS
CONFIDENTLY the wide tracks crawl close to the yielding edge to dump the load. A typical job for "Caterpillar" Tractors—the creation of new acres, new wealth! Throughout the world their dependable power and generous traction conspire to carve new roads—to win farm profits by new production economies—to show industry new short cuts—to salvage logs from scattered stands—to convert gasoline into gold.
Prices—f. o. b. Peoria, Illinois
TEN $1100 TWENTY $1900
FIFTEEN $1450 THIRTY $2375
SIXTY $4175
Caterpillar Tractor Co.
PEORIA, ILL. and SAN LEANDRO, CALIF., U. S. A.
Track-type Tractors Combines Road Machinery
(There's a "Caterpillar" Dealer Near You)
CATERPILLAR
TRACTOR

Vigorous masculine copy.

technical papers, the trade papers, and the farm papers are discussed elsewhere in this text. In adapting copy to these and to other specialized publications, the copy writer needs to consider three questions:

(a) Who are the readers?
(b) For what purposes do they read?
(c) In what mood do they read?

In the industrial and technical publications, the readers are largely executives with engineering education, who read the publication for information that helps them to conduct their enterprises more efficiently and profitably. They read it in a serious mood, often in their offices. The advertising copy should, therefore, contain solid facts, of real helpfulness, and be written in straightforward style. Until recently, there has been a disposition to overdo the seriousness of technical copy, and many advertisers have now begun to "humanize" it. However, anything that adds to the interest of the copy at the expense of its convincing power is of doubtful value.

In the trade papers, on the other hand, a wide range of human interest methods may be used. Humor is likely to fall on receptive soil. However, the average reader of a trade paper is primarily interested in the profits to be made by the resale of articles. Their intrinsic merits do not particularly interest him, except as they indicate salability. The language he uses and hears is likely to be colloquial,

and colloquial language in advertising is therefore well adapted to him.

The character of the farm market has changed considerably since the automobile, telephone, and radio have become important factors in farm life. Today the farmer should not be addressed in any special dialect, except as any business or technical man might be. In every industry, there are a few specialized terms which may properly be used when appropriate; they should never be dragged in just for effect.

A large group of class publications has specialized audiences, selected on the basis of their leisure interests, rather than their vocations. The audiences here are busy, sophisticated people of high average buying power. They read the publications chiefly for entertainment. They are not greatly interested in advertising.

The safest style to use in such publications, particularly those read mainly by women, is the dignified, formal style. This is wholly in the third person, with no "you" or "I" or "we." Sometimes the impersonal pronoun "one" is relied upon entirely. The tone is extremely deferential and dignified. No colloquial words are permitted, and the language is, for the most part, "literary"—that is, it belongs to the reading vocabulary, but not the speaking vocabulary of the average educated person.

Some advertisers, however, go to the other extreme in style and use chatty, familiar language, like that

***Oysters en brochette* . . with Heinz Tomato Ketchup**

"Down in Louisiana," says Josephine Gibson, Director, Home Economics Department, H J Heinz Company, "old Monsieur Picot serves a delightful dish He calls it Oysters en brochette and accompanies it invariably with Heinz Tomato Ketchup For no other ketchup, he says, would be in accord with the excellence of the dish itself.

"It's a brave sight to see old Monsieur bring in the long skewers—each containing a dozen oysters, separated one from the other by pieces of crisp bacon. And so fresh are the oysters from the flame that their edges still curl visibly, and small beads of fat contract and expand on their glistening sides And, I assure you, when you plunge one of these oysters into the rich, red, piquant ketchup that only Heinz makes, and convey the whole delightful morsel to your mouth, you are in danger of being ecstatically shaken to the depths of your gastronomic soul.

"Let me tell you a little about Heinz Tomato Ketchup—which, by the way, is the largest-selling ketchup in the world. It is the summered-down essence of garden-fresh tomatoes—sweetened with the finest sugar, spiced to perfection. It's so *flavorful*—and it brings out so much flavor from meats and fish . . . Now I'll give you the recipe for Oysters en brochette.

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You may be sure, I watched Monsieur as he prepared this happy dish. And found it surprisingly easy I take three dozen oysters and drain the liquor from them. I have already prepared three dozen pieces of sliced breakfast bacon each the size of an oyster I place an oyster on a skewer (of wood or silver) then a piece of bacon, then another oyster, and so on until the skewer is filled. I broil them before a clear flame until the edges of the oysters begin to ruffle. It's time then to place them on a hot dish and sprinkle with salt and pepper. Garnish with Heinz Stuffed Olives—and serve invariably with Heinz Tomato Ketchup because no other ketchup can *add* flavor to this delicious dish."

H J HEINZ COMPANY · PITTSBURGH, PA

Enjoy these radio talks! Tuesday and Friday mornings at 10:45 Eastern Standard Time, Josephine Gibson, Heinz Home Economics Director, will broadcast new and delightful recipes over WJZ, KDKA and other associated National Broadcasting Company stations.

"Recipe copy" written in woman-to-woman style.

of a confidential talk. In the "smarter" publications, they may indulge in flippant and humorous copy. The discreet policy in this case is to introduce dialogue characters who will bear the responsibility of speaking for the advertiser.

No publication with a circulation of any size is limited strictly to a single group of readers. Hence, it is almost never safe to use a style that might alienate other parts of the public than those addressed. French phrases in a women's publication might be safe; German or Irish phrases might not be. References to religion or nationality, coarse humor or profanity, sex allusions, and many more elements that may pass unquestioned in the reading columns must be censored out of advertising copy. Goodwill is too important to be ignored and too valuable to be jeopardized.

6. *Adaptation of style to medium.*—With some publications, the style to be used depends less upon the character of the audience than upon the conditions under which it reads. The audience of a high-class newspaper is much the same as that of a magazine—possibly a little less selected in wealth and education, a little more selected territorially. But the newspaper is short-lived, is skimmed, rather than perused, and is a source of new information primarily. Hence a more condensed and simpler style is generally advisable, with timely information or allusions where these are practicable.

Street-car cards and billboard posters are better

TIRELESS WINGS

With dust whipping up from the wheels the great limited begins to climb the Sierras, thundering eastward at 45 miles an hour.

The sun sets into the Pacific and rises again out of the Great Plains. An airplane runs across the Field at Los Angeles on cushioned feet and leaps lightly into the air, climbing, climbing into the clean blue of the California sky, and away like a homing pigeon for the pink-tipped ridge of the mountains.

An anxious banker travels in the train, racing to meet a vital appointment in New York. A famous satirist travels in the plane, dozing as it wings tirelessly under the stars.

Within 36 hours after leaving the Pacific Coast the satirist is dining in New York. Eighteen hours later he is again half-way across the continent on the return trip! Somewhere above Iowa he looks down at the dim earth below, *and there the great limited train is still thundering eastward, carrying the impatient banker who was so anxious to reach New York!*

Business men are looking wide-eyed at the sky. Some stand in a daze watching, speculating. Others, clear-visioned, already recognize that tireless wings are opening the whole world to wider markets, to new outlets, to a form of service that opens the boundless ocean of the sky to commerce.

How quickly the average man, startled for a moment out of the commonplace, sinks back once more into the routine of conventional activity. We have, for instance, the arrival of Lebrix and Costes in New York, almost unnoticed. Yet what had they done? Across the Mediterranean they flew, over the Atlas Mountains and above the burning gold of Sahara, skimming the jungles of West Africa, taking the long, breathless leap across the gray Atlantic, high above the llanos of Brazil and the pampas of Argentina, and up, up, up and over the Cordilleras that look down upon the Pacific, along the backbone of the continent, over the Gulf of Mexico, along the coast of the United States, to land at last within sight of the skyscrapers of Manhattan.

This is not an epic flight. *Simply a preliminary survey for the French transatlantic airmail that will bring South America as close to French ports as California is to New York!*

But how quickly the exceptional man has realized the significance of tireless wings! We have, for instance, the *New York Times* delivered at the Pan-American Congress in Havana on the morning after publication.

We have Armour and Company delivering packaged bacon in Detroit to meet an unexpected demand. We have New York financiers and Los Angeles film producers gaining precious time *all by the use of tireless wings!*

In the growth of modern business, complacency is fatal. And success depends upon eternal vigilance, an energetic search for broader markets, and a courageous optimism in the face of all competition!

The Ford Motor Company expects as startling a development in the air as the present generation has witnessed along the highways. Thousands of brilliant minds are working on the problems that have hitherto hindered commercial progress. Neon beacons are piercing fogs! Radio telephones talk into the ear of flying man beyond the range of human vision! Earth inductor compasses point the way across the world! Radio beams mark highways through the sky!

The Ford tri-motored, all-metal planes are being built to meet the requirements of this new age! *Their tireless wings are yours to command across the skies!*

FORD MOTOR COMPANY

An almost perfect example of modern advertising.

media for display than for copy. The extreme of condensation is necessary here—perhaps only the slogan and a single sentence or two besides. Naturally, cleverness of idea and expression is favored. The rhetorical tricks of alliteration, balance, antithesis, and even metrical rhythm are likely to be useful.

In a few special media, notably theater programs and sport publications, it is possible to make a point of contact with the central interest in the reader's mind—which, as previously suggested, is impossible in general magazines. At the theater the reader is interested in the play and the star. If the advertiser's message can be tied up to either of these, it has a better chance to win a hearing.

Advertising copy, as we have pointed out, is a blend of salesmanship, education, and literature. Its future improvement must be made along some or all of these lines. The improvement in salesmanship is likely to be by better adaptation of the substance and style to the particular audience addressed. The improvement in education is likely to require more diligent effort in digging out information. The improvement in literature should mean a better mastery of technique and an attempt to achieve a style that is not only distinctive in itself but ideally suited to the advertiser.

REVIEW

Name some qualities of effective copy style.

Select from the advertising in a current publication, some illustrations of verbose and concise statements.

Show how copy that explains some abstract principle may be made more concrete.

Would a piece of copy prepared for use in technical papers prove equally effective in trade papers?

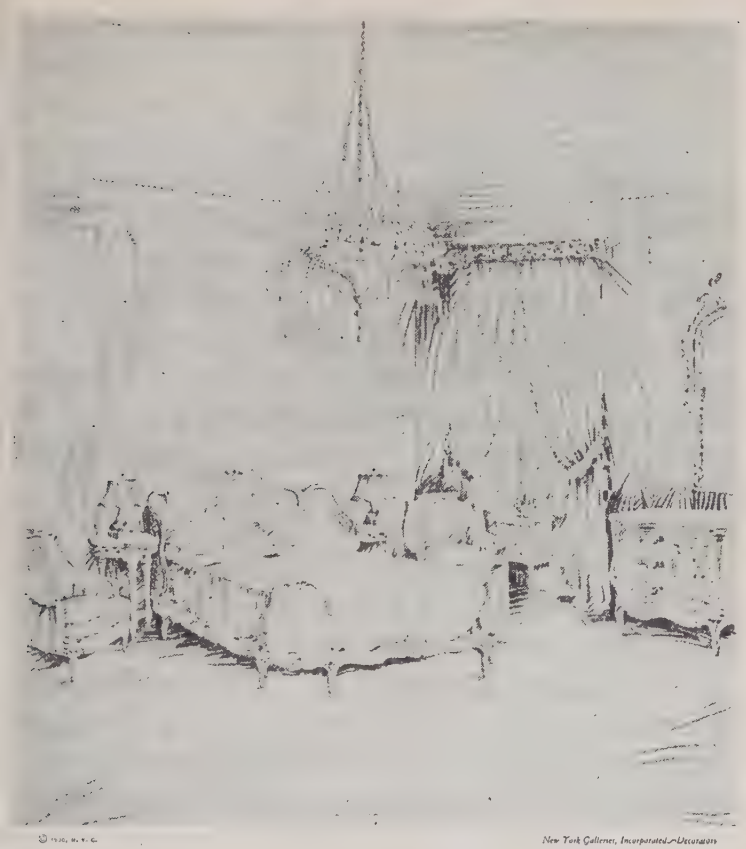
Would you suggest using the same copy in both women's and men's publications? If not, how would they differ?

CHAPTER XI

ART AND LAYOUTS

1. *Art in business.*—Business is interested in art for two reasons. First, art helps to create business and, second, there is a good deal of business in art. Perhaps never before in the history of the world were the minds of so many people taken up with the thought of creating artistic surroundings in which to work and live as at the present time. Among certain people the museum was at one time, and perhaps still is, looked upon as the exclusive home of art objects, and an occasional visit to the exhibit of things artistic was regarded as enough to satisfy all but a very small part of the citizenry. The church has also served as a storehouse of art as well as a place of worship.

Homes, schools, and places of business were not deemed to have possibilities of artistic treatment. As far as America is concerned, that condition no longer exists. The great colleges and universities, the numerous art schools, public schools, magazines, books, women's clubs, and lecture courses are all promoting the appreciation of art and are striving to find ways and means of helping to satisfy the crav-



New York Galleries, Incorporated—Decorators

The delightful impression of well-being created by some rooms is often due to the happy accordance of the appointments and background. To those who would enhance their environment with this atmosphere, a visit to these Galleries will reveal a wealth of suggestion.

New York Galleries
INCORPORATED
Madison Avenue, 48th and 49th Streets

CABINETMAKERS ~ DECORATORS ~ ANTIQUARIANS ~ ARCHITECTURAL REMODELING

This illustration creates an atmosphere of elegance instead of giving details of the furnishings.

ing for the beautiful which is found deeply implanted in every one of us.

Perhaps no human traits are more typical or more deeply centered than the appeal of beauty, and its opposite, the repulsion of the ugly. Through all recorded history, the effort to find beautiful things has shown itself to be one of the most compelling emotions. In its more humble forms, we find it in the struggling flower garden, the preservation of pictures, the decoration of the person, and in the attempts to record many pleasing facts of life in weaving, pottery, and literature, as well as in painting and sculpture.

One of the striking influences of this craving for beauty and for art is found in our insistent demand for style goods, for it is assumed that the new style surpasses the old in artistic attainment. Otherwise, why should there be a change? This is strikingly illustrated in the development of the automobile. At first, mechanical dependability was the outstanding requirement, but that was soon rivaled by the demand for good appearance. The older cars did not have doors for access to the front seats. When these were provided, although they may have added very little to the comfort or the mechanical performance of the car, they so greatly improved the appearance that they were universally adopted within a year of the time they came out. The expensive automobile showed its superiority not only in performance but in appearance, and it was not until the last decade

that lower-priced cars have attempted to compete in appearance with those in the higher-priced range. For years it was assumed that, if one could pay but a small price for a car, he must be willing to accept a degree of ugliness that low price compelled. Probably Walter P. Chrysler deserves the credit for being the first to endow the low-priced automobile with more attractive lines. The old Maxwell, under his direction, was redesigned, and gained a striking popularity in a short time largely because of its appearance. The name was soon changed to that of the man who had been responsible for the improvement in appearance, and, together with some other changes in the models, this car gained a popularity in one season that was notable even in a field of such rapid development as the automobile.

Even so, it was not until 1927 that the leading manufacturer up to that time was willing to admit that the style element had become the dominant factor in buying automobiles. The art influence also showed that a new model does not become popular merely because of newness. In the history of practically every automobile factory, there is a story of one or two or more models which pleased the manufacturer but which did not please the public and were, consequently, not a success. One successful manufacturer was told by his banker that his loans would not be renewed unless he changed the design of his car more fully to comply with the expressed preference of the public. The idea was that,

while he was then doing a profitable business, he might not be able to hold his patrons with the rapidly growing competition in appearance. By the time his securities fell due, his resources might be so greatly reduced as to jeopardize the investment. The design was improved and the greater sales amply justified the innovation.

The art factor in furniture, in tableware, in office fixtures, and even in household appliances has become important just as it always has been in clothing. While the present mania for style will probably not continue, we as a people have entered a new era in which the style element, or to be more exact the art influence, will be permanent. The next generation will be far better judges of what is artistic, and will be more insistent upon having things that are artistic than any generation of the past. This new education and development will make freak styles and outlandish designs impossible of success.

2. *How art influences buying.*—The appeal of the artistic is primarily emotional. The critic may seek to find laws upon which art is founded, but to the great populace, which, after all, will cast the deciding vote as to what is artistic and what is not, there is one standard and that is merely feeling. Art "moves" people. Frequently, it moves them to tears from the awe of sublimity or vivifying, touching sentiment. How often are men impelled to remove their hats in the presence of a masterpiece of art! The multitude of displays in the museum and the art galleries and

FISHER is the authority—the leader, tried and proved—in designing motor car bodies of surpassing style, comfort, safety, durability and value. General Motors cars and *only* those cars bring to the motor car buyer the important advantages of Body by Fisher, assuring every buyer of a Fisher Body car not only unmistakably greater body value but far greater motor car value as well.

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CADILLAC · LASALLE · BUICK · VIKING · OAKLAND MARQUETTE
OLDSMOBILE · PONTIAC · CHEVROLET

GENERAL MOTORS

An illustration typical of present-day practice. It is not directly connected with the copy, but lends prestige through the subject matter, the presentation, and by the artist's signature.

the excellence of the exhibits are measured by the feeling they arouse. There is a universal desire to draw near to something beautiful, even to touch it. For this reason the many signs in the museum and art galleries request the public to "keep hands off."

Art is primarily sensuous, and its quality can be better judged by the depth of feeling which it arouses. Merely to reproduce, mirror-like, the colors, proportions, shapes, and texture of an article may leave the beholder cold and unmoved. The higher quality of art stirs the emotions. Who has not felt the chill of night and the clammy dampness of the dissecting room in observing "The Anatomy Lesson" by Rembrandt? Or who has not felt the pervading mother love, although no mother is present, in the "Baby Stuart" of Van Dyke? This is important to the business man, for the desire to own things is founded to a great extent upon this same kind of emotion. It strikes the beholder as fitting, as attractive, as beautiful; hence its possession is highly desirable. This may be illustrated in its extreme effects by the explanation of a many-times offending shop-lifter when she was on her way to prison. When asked why she repeatedly stole from stores when there was so little possibility of escaping detection, she replied, "Oh the things were so pretty and they made me look so nice, I just had to have them."

It is essential for the manufacturer to appreciate this human appeal both in designing his product and

in selecting the means by which it is offered to the public. If he knows only the rudiments of the subject, it may save him from manufacturing the bizarre, the fantastical, and the incongruous merely because it is new and different. There are two essential qualities of art—beauty and utility. Prettiness alone, such as the heads of attractive girls for the covers of magazines, may become monotonous. The reader does not have the feeling of satisfaction that is provided by a story well told in the illustration. Such a picture fittingly introduces other and longer stories to be found between the covers, and so fulfills the purpose of the cover message. Mere utility alone does not constitute art. We are surrounded by many useful tools and implements in which the element of beauty is entirely lacking. Useful though they may be intrinsically, they certainly cannot be included among the things artistic.

There is an interesting psychological reason for making advertising as artistic as may be. Since people are attracted by the beautiful and repulsed by the ugly, in the competition for attention, the advertisements having the most artistic treatment are the ones that stand the best chance of being seen. Although the fundamental purpose in advertising is to turn the mind to something, it is conceivable that many displays may have the opposite effect. Pleasant impressions remain longer in the memory than the unpleasant. We are as glad to forget the disagreeable as to remember the agreeable. The

psychologists tell us, moreover, that memory fuses the emotions. We remember things as being good or bad, pleasant or unpleasant, agreeable or disagreeable. The details fade out and only the strongest emotion felt holds a place in the memory. This is a law so well established as to require no demonstration here. The effect is that if the reader is pleased with the advertisement, he will be kindly disposed toward the product advertised. Taken together, these constitute two very important influences. An artistic advertisement tends to remain longer in the reader's memory, and kindly disposes him toward the product advertised, and so, indirectly, to the advertiser. Artistic treatment, at least for a very large number of products, may become so important that the cost is secondary.

3. *Importance of right presentation.*—With the highly artistic magazines so commonly distributed, with newspapers giving the most extensive study to artistic make-up and type arrangement, with the vast variety of direct-mail literature so skilfully and beautifully designed, the manner of presentation of the advertiser's message becomes increasingly important. This importance pertains to many factors in addition to layout, illustration, type form, and the design of the product.

The package or container is one of these factors. Good candy, which at one time was acceptable in a paper sack, now has to be placed in a beautiful box, which may cost one-fifth as much as the candy.

Jewelry may no longer be wrapped in tissue paper and tied with a ribbon. Each piece requires its own carefully designed receptacle. Fountain pens and mechanical pencils are also neatly housed in specially constructed boxes. Indeed, through the long list of quality goods the container has taken on an importance second only to the goods themselves.

In still another field, that of salesmanship, the form of presentation is no less carefully studied. One very extensive manufacturer has inaugurated a short course in public speaking in order to secure perfect enunciation and to correct possible speech defects among his representatives. Salesmen are more carefully trained than ever before and careful sales supervisors do not hesitate to give hints as to the manner in which salesmen are to dress. These practices show the wide interest in the manner of presentation and the importance of making the presentation as pleasing as possible.

In advertising, one of the elements of primary importance in the presentation is the layout of the display. Layout is to the message what an orderly, attractive display is to the goods. A window filled with objects indiscriminately selected and placed without plan has no attraction and very little sales value. Orderliness may be said to be the first law of correct display whether of goods or of an advertising message.

There is always the disturbing fact that attention is one of the big problems in advertising and the

layout man must work with this function at least in the back of his mind. Sometimes it becomes of first importance, as when an occasional advertiser is using a newspaper for an announcement. Such an advertisement will be required to take the reader's attention from the newspaper columns and divert it to the advertiser's message. If that is the primary consideration, entirely different tactics will be used than if the advertiser regularly employs space, changes copy in each issue, and so maintains a constant reader audience.

In the latter case, the layout man may assume that the reader has at least a favorable attitude and that his announcement will be greeted with tolerance if not welcomed with varying degrees of warmth. The first interest in layout then shifts from the necessity of screaming for attention to the task of quietly pleasing the eye of the reader and contributing everything possible to the ease with which the main features of the advertisement may be scanned.

This can be illustrated in the treatment of the headline. A department store that has a constant reader audience can well afford to place the store name first in its display. It will thus aid the reader in locating the message which he is making an effort to find. With the unexpected advertisement, the one that is not sought but that intrudes itself, whose problem is to divert the reader's attention from the columns which he bought to peruse, some other headline is preferred to the advertiser's name and address.

HOW DO WE WEAR THE CAPECOAT?

. . Let Us Count the Ways

First . . As a deep cape with scarf collar of fashionable galyak. The fitted, straightline coat is soft Telga, in sizes 36 to 44 $98.50

Second. As a deep cape, divided into three sections. Coat of fine light wool, with collars and cuffs of broadtail. Sizes 36-44 . . . . . $135

Third As a cape of flat fur—shown here in broadtail, with a bow of fabric. Coat of basket-weave, in sizes 14 to 20 $79.50

Fourth . . . as a narrow cape that just covers the shoulders, and wears a gorgeous border of blue fox. Of Starella, sizes 14-20 . . . . . $135

LOESER'S—WOMEN'S, MISSES' BETTER COATS
SECOND FLOOR

LOESER'S

FULTON at BOND, BROOKLYN, TRiangle 8100

Pleasing divisions of space, excellent attention value, interesting arrangement showing four different types, and correct in structure, balance, and direction.

Some information should then be given in the display type that will be of significance to the reader, and this is seldom true of the logotype carrying the advertiser's name and address.

4. *Problems of layout.*—There seem to the writers to be four primary factors that constitute the essentials of good layout:

(a) Getting attention
(b) Making the display attractive
(c) Presenting the message in such a way that even a glance will convey some definite, pleasing, positive impression
(d) Making it easy to read; i.e., so to arrange the different parts that the eye and thought of the reader will progress easily and smoothly from item to item until the whole message has been presented

The general subject of attention was discussed in Chapter VI, and limited space forbids further consideration here. The second point, attractiveness, depends upon some of the elementary principles of art including structure, emphasis, balance, movement, and proportion. Perhaps the most important of the four is proportion. As the space allotted to an advertisement is usually some part or the whole of the magazine or newspaper page, the basic proportions are largely beyond the control of the layout man. His problem is to divide the designated space into such attractive shapes and sizes that it will appear as a unified whole, and at the same time meet

the other requirements that have just been enumerated.

Structure includes the division of space, and one does not need to be a very profound student of art to realize that certain shapes are more pleasing in conjunction than are others. Two opposing elements must be considered. One is likeness and the other variety. An area broken up into equal squares like a checkerboard is monotonous and uninteresting. If a similar area is divided into rectangles, circles,

MAXON'S, 11 E. 36TH ST.
Newly-Arrived Frocks and Suits of Charming Individuality and Luxurious Quality... Half-Priced $16 to $198... because They Are Only-One-of-a-Kind Original Models... Folder on Request.

The modern idea of slanting lines and many angles.

ovals, rhomboids, etc., an equally offensive display results because of lack of plan or relationship. Seldom, indeed, may one find areas subdivided into circles and squares in such a manner as to produce a pleasing effect. These two figures are so unrelated that they do not belong together. The same is true of ovals and triangles and, in general, of shapes with equal sides and angles in company with irregular figures. An exception occurs where exphasis is required, when a sharply contrasting form, like the circle of the famous General Electric trade-mark placed inside a rectangle, gets attention because of the contrast. Usually this form of emphasis is not effective where the contrasting form is small in proportion to the basic area.

In the Loeser advertisement (page 213), similar rectangles make up the foundation of the display, while in Maxon's advertisement (page 215), the foundation is based on shapes with sharp angles—even the segments of circles are made to conform to the angular form. Structure should be such as to keep the attention within the space used. The Resinol advertisement (page 217) directs the gaze of the reader to the adjoining display, which chances to be of a nature to profit by the association. The headline, particularly, is such as to tie-up well with the expression on the girl's face—"tired eyes and nerves." In small space, keeping the attention within limits is sometimes an exceedingly difficult problem, but the thoughtful layout man will usually be able so to ar-

Embarrassed
By Itching Scalp

"I had an irritation on the back of my scalp," writes one woman. "It itched terribly and my hair was starting to fall. Resinol healed it completely." Try Resinol Soap and Ointment yourself. See how quickly the ointment relieves the soreness and itching of skin or scalp irritations. Resinol Soap gives brilliancy to the hair and makes the skin clear and smooth.

FREE Trial size package on request. Resinol, Dept. 96, Baltimore, Md.

Resinol

Tired Eyes Tired Nerves

EYESTRAIN causes more fatigue than work. Straining the eyes under misplaced, glaring light often decreases output 20%.

Nature made Green and Daylight restful to eyes. That's why Emeralite has a Green Glass Shade and a Special Screen that changes ordinary electric light into soft, glareless daylite that prevents eyestrain and improves visibility. Ideal for reading or working.

Emeralited offices look better, have more output and daylite on every desk. There is an Emeralite for every writing or reading need.

Genuine Emeralites are branded. Look for the name. It pledges a lighting service that satisfies.

Sold by office supply and electrical dealers

H. G. McFADDIN & CO., Inc., 40 Warren St., N. Y

Established 1874

EMERALITE
KIND TO EYES

Which advertiser gets the most attention value from the young lady's picture?

range the material that effects like the one just mentioned will be avoided.

The gaze is directed by pointing fingers or arrows; motion in any direction such as running, walking, or moving automobiles; looking with a fixed gaze, as in the Resinol advertisement; aiming a gun; or even throwing a ball or other missile. In actual life, the attention does not center about the "winding up" of the little boy ready to let loose a snowball but rather to the object for which the impact is intended. The same principle applies in layout. The pointing of pencils, or pens, or cigars, or even of the toes of shoes may direct the attention of the reader to another advertisement. Carrying the eye of the reader from item to item, without effort to follow the order of presentation, is the acme of good layout. It is the element which corresponds to coherence in copy writing, that is, the easy logical transition from one topic to another. In an advertisement of many different items, such as those of department stores, control may be impossible, but even there the proper grouping of related articles helps the reader to survey the display and select the item or items of greater interest. Again the Loeser advertisement is illustrative. It carries the attention by steps from the upper left-hand corner through four different items to the signature and address.

5. *Balance and proportion.*—Balance and poise are so closely related as to be used as synonyms when applied psychologically; perhaps if this relationship

were kept in mind in discussing layout, some of the abnormalities now met with might be avoided. Balance is dependent upon the optical center, and the grouping of display material about that point. Balance will be *formal,* when there is approximately the same amount of printed surface upon each side of a vertical line drawn through the optical center, as in Maxon's advertisement. It is *informal,* when the printed surfaces are unequally distributed but are so placed as to give a feeling of stability, like the teeter-board with the fat boy sitting nearer the support than his small companion. Loeser's advertisement is an example of informal balance.

To divide space into halves, quarters, or other equal divisions seldom gives the most pleasing effect. This can be observed in street-car cards that are divided into two parts, one devoted to picture and the other to text. The older magazine pages were divided into quarters, each for a different advertiser, and presented a patched, make-shift appearance. The ancient Greek law of areas was that divisions of space look well together, when the smaller is more than half and less than two-thirds of the next larger. Numerically, these may be stated as 3: 5: 8: or 4: 7: 11.

Even in such simple matters as dividing a line into two parts to form a cross, there is a wide difference in the effects, some being infinitely more pleasing than others. In the accompanying chart, Fig. A is divided at the mathematical center. To

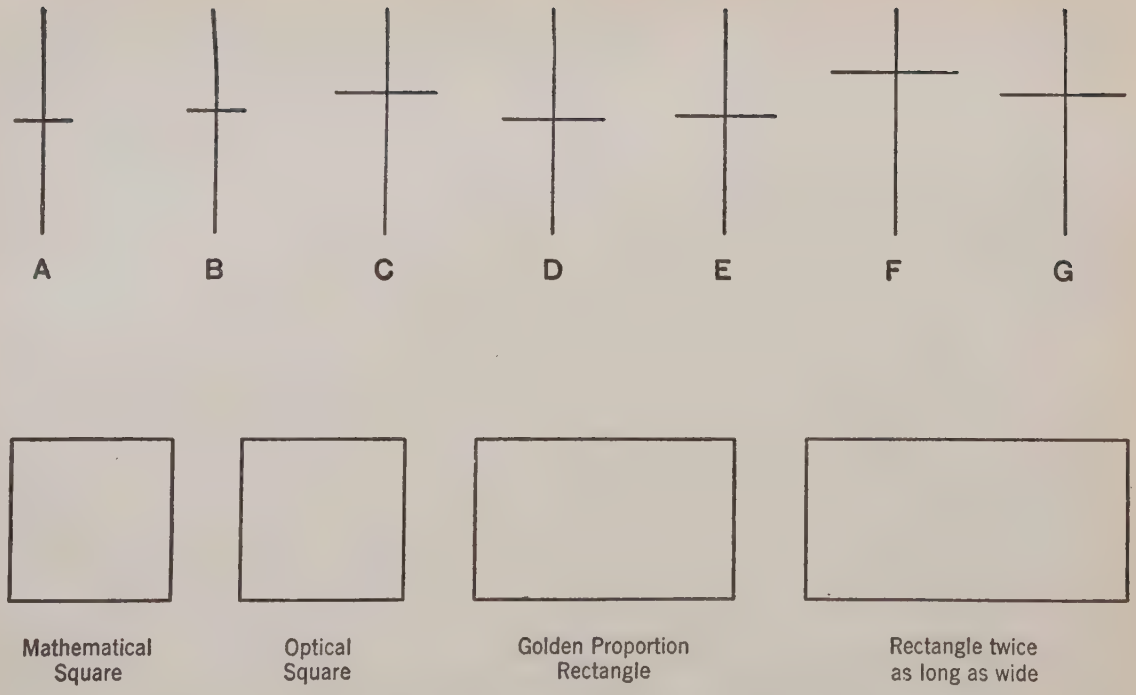
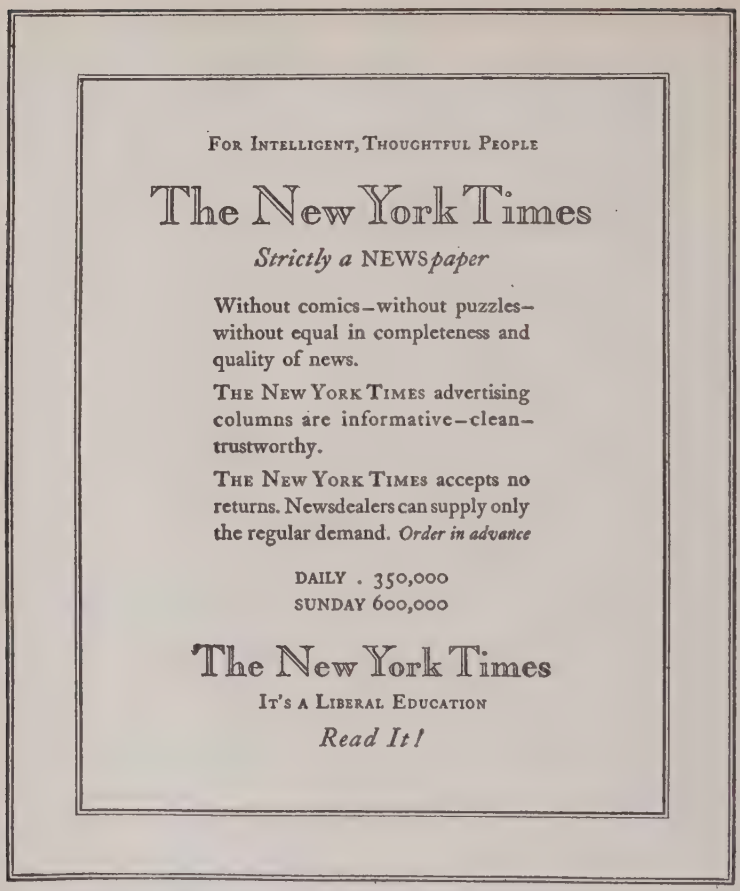


Chart to illustrate proper proportioning of space.

most people this would seem a little bit too low. Fig. B is divided at the optical center—that is, a point five per cent of the vertical height above the true center. Fig. C gives an entirely different division, which is a close approximation of the old Greek law of proportions which has come to be known as the "golden ratio." Mathematically stated, the shorter distance is to the longer as the longer is to the sum of the two. This division of the line also applies, as will be seen at a glance, to the cross line which makes the vertical division.

A similar relationship exists in rectangles. The rectangle whose sides are approximately three to five or four to seven is very popular, as seen in envelopes, book pages, calling cards, and advertising space in newspapers. They become less pleasing as they approach more nearly the square, or as they increase in length in proportion to the width. The square having four equal angles and four equal sides is lacking in variety and is not a pleasing shape to work with. One seldom sees a square house that looks well. The same applies to square pictures, square books, square rooms, square windows, square rugs, and square areas in the garden plot.

Pleasing proportions are of almost universal application. The "lines" of the building depend to a great extent upon proportion; the well-proportioned individual may well be proud of his physique; combinations of colors will be pleasing, or otherwise,


For Intelligent, Thoughtful People
The New York Times
Strictly a NEWSpaper
Without comics—without puzzles—without equal in completeness and quality of news.
The New York Times advertising columns are informative—clean—trustworthy.
The New York Times accepts no returns. Newsdealers can supply only the regular demand. Order in advance
DAILY . 350,000
SUNDAY 600,000
The New York Times
It's a Liberal Education
Read It!

A pleasing arrangement of similar rectangles. This is one of the prize winners in a typographical display contest.

largely depending upon proportions; even as applied to mentalities, we like people who have "a proper sense of proportion." The margins on the pages of a book are unattractive and crude if all are equal. The two inside margins—the gutter—should be nar-

row, because they fall together and give plenty of white space. The next widest margin should be at the top, then the sides, and the widest at the bottom of the page. In the most artistically printed books, none of these are equal.

Another place where a nice sense of proportion is valuable is in the arrangement of a title page. The most prominent display line is often effectively placed at the point of the "golden proportion," either there or at the optical center. The authors prefer to have the title page placed very near the center of the space vertically, if it faces a blank page. The classic division of space in *The Times* advertisement, page 222, gives the feeling of rest, repose, stability. Classic architecture, especially in temples and mausoleums, reflected quietness, rest, and permanence. It may be said that classic art is static. Unlike the Greeks, our finest buildings are dedicated to business and not to quiet and repose. They properly reflect activity rather than rest. Indeed, change and rapid tempo are the spirit of our Modern art. It is dynamic rather than static, and it is reflected in slanting lines and in shapes with acute angles, suggesting motion and life, and opposed to the vertical or horizontal line.

6. *Aiding the reader.*—As has been stated, one of the problems of the layout man is to help make the message easy to grasp. To this extent, it is a common practice to have a definite relationship for the copy, illustration, and logotype so that they give a

poster effect. Even though one does not stop to read the whole advertisement, a pleasing, positive impression is gained as the reader turns the pages of the periodical. For those who are sufficiently interested to make a more careful perusal, copy and layout should provide quick, easy reading.

LEARN to FLY
with CURTISS-WRIGHT

Get into Aviation—the big, new, romantic industry. Ground school course of 24 interesting sessions for $50 starts you—at 51 West 4th St., Spring 2753. Flying classes at Curtiss-Wright Airports: Valley Stream, L. I., Valley Stream 9600 and Caldwell, N. J., Phone 1649. For information

CURTISS-WRIGHT FLYING SERVICE
77 West 57th St., Wickersham 9600

New Amsterdam W. 42d St. Evs. 8:30
Mats. Wed. & Sat.
Erlanger, Dillingham & Ziegfeld, Mng. Dirs.
Best Seats $1 to $5 Pop. Mat. Wed. $3
Best Seats
CHARLES DILLINGHAM presents
FRED STONE
in the Musical Extravaganza *'RIPPLES'*
with DOROTHY STONE
and Stage Debut of PAULA STONE
With a cast of 150, including
EDDIE FOY JR.—ANDREW TOMBES
462 Good Seats at $1 Every Performance

Orderly and confused arrangements of copy.

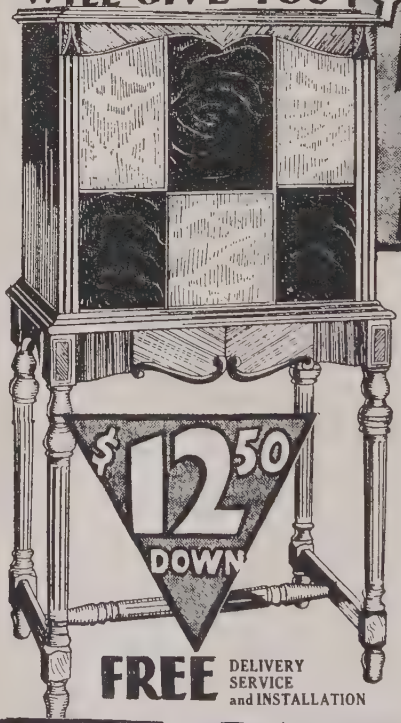
A comparison of the two small advertisements for Curtis-Wright and Fred Stone's show "Ripples" illustrates the value of orderly arrangement. In the latter, there are sixty-six words. At least fourteen of these are abbreviated. The arrangement is lacking in sequence and so does not make for easy reading. In the Curtis-Wright advertisement, there are sixty-three words and, while it occupies three lines less space, the attention value is better and it is also very much easier to read. There are practically no abbreviated words in this message. The Curtis-Wright advertisement, in addition, has an appropriate and attention-catching illustration. The display line

has more emphasis than the other, although the type is of a smaller size. The reason for this is that there is enough white space around the words, "Learn to Fly," so that there is a contrast between the black of the type and white of the paper. In the Fred Stone advertisement, the display lines are so crowded with the "body" type that the contrast is between the black of the display and the gray of the reading matter. It may be added, that sometimes the lay-out man may show his skill as strikingly in small space as in large.

Typographers caution against the use of more than one or two type families in a single display. Also, too many type sizes, too many lengths of lines, and too many points of emphasis should be avoided. That is discussed more fully in the chapter on typography. Perhaps the statement that there should not be more than two "type levels"—meaning that there should be only two distinct color tones—in any one advertisement, unless the advertisement covers extensive space, is regarded as standard practice.

7. *How to emphasize.*—Emphasis does not necessarily mean large space, large type, color, or striking illustrations. The very pith of the idea of emphasis is change from the normal or the routine. Emphasis is secured through position; the first and the last places are of importance, also the optical center and the line of the "golden proportion." A striking change of form, such as introducing a circle or triangle, as already pointed out, gives emphasis. Un-

CITY RADIO WILL GIVE YOU



$50

FOR YOUR OLD SET

toward the purchase of the new 1930 Piccadilly Model

COLONIAL Radio

4 SCREEN GRID TUBES
CUTTING DYNAMIC SPEAKER
CUTTING SOUND RADIATION

Here's a new Colonial Radio that sets a new standard for appearance and performance, equipped with all the latest Colonial developments to make the tone the clearest and finest you've ever heard. Hear this radio—see it today at City Radio Stores!

$175. Less Tubes

LESS TRADE-IN ALLOWANCE **50.**

ALL YOU PAY IS THE DIFFERENCE

FREE DELIVERY SERVICE and INSTALLATION

RADIO CITY STORES

DOWNTOWN.....62 Cortlandt St.
DOWNTOWN.....42 Cortlandt St.
DOWNTOWN.....120 Fulton St.
(Abe Cohen's Exchange)
TIMES SQUARE.....110 W. 42d St.
59th ST.....744 Lexington Ave.
86th ST.....2 986 Broadway
BRONX.....31 East Fordham Rd.
152d ST. (N. W. Cor.)....9939 3d Ave.
(Bauman & Co.)
BROOKLYN.....924 Flatbush Ave.
JAMAICA.....163-24 Jamaica Ave.
NEWARK.....183-89 Market St.

ALL STORES OPEN EVENINGS

FREE TRADE-IN ESTIMATE

If you have an old model radio and would like to know its present value, mail this coupon. No obligation!

NAME .....Phone .....

ADDRESS .....

Make of Old Set .....

Mail to City Radio, 120 E. 23rd St., or Phone Gramercy 4023

COLONIAL N. Y.-3-31

An advertisement needing rearrangement to make a more attractive and more readable display.

derscoring, particularly underscoring separate words and not a line as a whole, is an acceptable form if not too frequently used. The change of type from Roman to italic is so standardized that it is expected, and it is a much more pleasing form of emphasis to most readers than black face type.

The amateur layout man is to be cautioned against too many forms of emphasis. The headline has both position and size. It may also be set in a different face of type, but to make the type too radically different from the rest of the display would be an extravagance in emphasis seldom justifiable. The cost of an extra "impression" for an added color is seldom justified merely on the grounds that it gives emphasis or added attention.

It is a common saying that too much emphasis is no emphasis. In advertisements attempting to display too many things, the result is a jumble without any one feature standing out prominently. In writing a letter, it is entirely permissible, occasionally, to underscore a word. That is a natural and understandable form of emphasis. But if too many words are underscored, it leaves one of two impressions; either the writer is taking the subject much too seriously, or he thinks the recipient is not sufficiently alert to get all the important points. Neither of these conclusions is pleasing to the reader and he is apt to resent the excess "elbow jogging." It is usually sufficient to have one or two points of emphasis in the same display. An attempt to display

many items is shown in the unsightly and unreadable advertisement of the City Stores reproduced on page 226.

REVIEW

Rearrange the advertisement of the City Stores, making a more attractive and readable display.

CHAPTER XII

PICTURES THAT HELP MAKE SALES

1. *Why have a picture?*—Why are all these pictures in advertising? If this question were to be answered from the impression one gets from casually turning the pages of a magazine, the answer would probably be quite different from what the sponsoring advertisers would give. The businesslike reasons for using illustrations in advertising are that they tell the story better, in less space, or with less effort required of the reader than it can be told in other ways. In addition to this, it is evident that a picture has a wide advantage over printed words as an attention-catcher, and, with the immense increase in the amount of advertising, competition for readers has become so acute that it behooves an advertiser to use every practical device at his command to insure the reading of his message. However, to present a picture that serves no other purpose than momentarily to arrest the attention of one who is "thumbing" through a newspaper or magazine would be a poor investment.

A picture may tell practically the whole story and, if it does, the difficulty of securing a reading is easily solved. The Eastman Company has been able

to sell thousands of kodaks primarily by showing pictorially the delight that comes through "taking" and preserving intimate scenes and situations. The nature of their product lends itself to picture advertising to an unusual degree. Fortunate, indeed, is the advertiser whose message can be reduced to this simple form. He is practically assured of one hundred per cent of the readers of the media which carry his announcement. The two Prudential Insurance Company's advertisements, reproduced in Chapter V, are good examples of pictures that tell the advertising story.

2. *How can a picture help sell?*—In the first place, it talks a universal language. There are no troublesome words, no obscure terms or phrases, and no danger of mistake in translation of the well-selected picture. It talks to everyone and tells everyone the same story. Furthermore, a picture stirs the imagination as words seldom can. It is an unimaginative woman, indeed, who, when looking over the picture of the new styles, cannot see herself in the costume presenting the same or a similar effect. The pictures of furniture or rugs or draperies enable her to visualize the same articles when placed in her home.

Manufacturers of food products have long put their chief dependence upon pictures in advertising. Things that look good to eat usually are good to eat. The best possible portrayal of appetizing food ready to serve continues to be one of the most effective means of advertising it. The number of words

in English which pertain to taste is limited; sweet, sour, bitter, fresh, stale, and acrid nearly exhaust the list. Such general terms as "delicious," "tasteful," "toothsome," are less effective than the appearance of the food which leaves the reader to revive tastes and flavors out of pleasing gustatory memories.

Pictorial salesmanship is of world-wide application. One enterprising manufacturer of chewing gum has made profitable headway in teaching the Chinese to use his product. A number of them could not read, and, even if they could, it would be practically impossible to describe the pleasure that comes from this indulgence so effectively that strangers would want to try it. With the film and poster advertising, it was not at all difficult so to excite the interest of the Orientals that they were willing to invest and make the initial trial.

To put it more specifically, pictures will help:

(a) To visualize the product
(b) To understand better the advantages that may come from the use of a product, as the "before" and "after" illustration
(c) To supply atmosphere and a feeling of refinement which enhances the desirability of goods
(d) To stimulate interest in the accompanying descriptive paragraphs which might not otherwise be read
(e) To explain construction, as with a mechanical device
(f) To form the connecting link between the different advertisements of a campaign

The commercial artist will probably complain that this list falls far short of enumerating the influences a picture may exert in making a sale. The authors grant that is true. To enumerate all of the ways in which pictures may contribute to a sales message would be as difficult as to recount the uses of advertising in making sales.

3. *Illustrations and copy should complement each other.*—This is an obvious truth, yet perhaps its full significance is not always realized. One still hears discussions as to which is the more important, illustration or copy, and which should be auxiliary to the other. There is no answer of universal application. They are both important and whether copy should be dominant with the accompanying picture used to illustrate the story, or whether the message should merely furnish supplementary details to the picture depends upon the nature of the sales idea.

Successful advertisements are founded on two simple elements—headlines that say something and illustrations that say something. The headline should tell the reader what it is about. It should not only be the subject for discussion but should reflect the nature of the discussion. If it gains first attention, then the illustration should complete the story to which the headline was an introduction. It does not necessarily tell the same story but completes the story; or if it tells the same story, as in the Squibb advertisement on page 233, it should tell it in an entirely different way. No matter how beautiful the

The call that will wake any mother

ONLY a mother knows the anxious thump of the heart that a child's beseeching cry can bring. So often it comes in the dead of night . . . a sudden pain . . . a feverish brow . . . a babyish cough . . so *many* things might be wrong.

And then, of all times, your medicine cabinet becomes the most important object in the house. What a relief to turn to it and there find the simple, trustworthy products which your physician suggests. And what a comfort to every mother's responsibility to know that the products in her medicine cabinet are the purest and finest obtainable

Since 1858, physicians have prescribed Squibb Products as standards of purity and efficacy Four generations of mothers have used them to meet the needs of every-day life and trusted to them in emergencies. They are safe products for your medicine cabinet. Into their making go the same high skill and care devoted to preparing the delicate vaccines and sera for which the Squibb Laboratories are famous

Select them confidently when you buy—these products that contain the Priceless Ingredient, the Honor and Integrity of the Maker

Squibb's Home Necessities

SQUIBB'S COD-LIVER OIL—a pure, refined product, exceptionally rich in Vitamins A and D

SQUIBB'S VITAVOSE—a milk-modifier, exceptionally rich in Vitamin B and assimilable iron salts, delicious in taste

SQUIBB'S MILK OF MAGNESIA—universally known as a safe, effective antacid and gentle laxative—free from any suggestion of earthy taste

SQUIBB'S CASTOR OIL—special Squibb processes of refining and manufacture make it tasteless, and it stays that way

SQUIBB'S LIQUID PETROLATUM—a safe, internal lubricant odorless, tasteless—non-habit-forming, non-fattening

SQUIBB'S DENTAL CREAM—made with over 50% Squibb's Milk of Magnesia—neutralizes acids, protects as it cleans Guards The Danger Line

SQUIBB'S NURSERY POWDER—an unusually fine, impalpable powder, prepared from the best Italian talc Pure and non-irritating Fragrant and soothing

SQUIBB'S TOILET LANOLIN—delicately perfumed Lanolin is recognized as the nearest equivalent of the skin's own pliant lubricants—unexcelled for chapped skin

SQUIBB'S OLIVE OIL—a pure, rich oil pressed from the finest quality hand-picked olives. You will prefer its crystal clear body and its delightful flavor.

SQUIBB'S BORIC ACID POWDER—excellent as a dusting powder—exceptionally pure

* * *

SQUIBB'S BICARBONATE OF SODA—refined to an unusual degree of purity, hence more palatable and efficacious.

SQUIBB'S EPSOM SALT—entirely free from impurities and therefore free of the usual bitter taste of ordinary epsom salt Easy to take

SQUIBB'S SHAVING CREAM—a double-action cream that restores the protective, natural oils of the skin The result of many experiments by the Squibb Laboratories

Copyright 1930 by E. R. Squibb & Sons

E. R. SQUIBB & SONS, New York

Manufacturing Chemists to the Medical Profession since 1858

The headline tells a story, which the picture vitalizes so that it would stir the dullest imagination.

illustration may be, or how famous the name of the artist accompanying it, they are merely attention incentives. To be successful, both of these should quickly pass from the reader's consciousness, if he is to get the central sales idea. If the reader stops to study the picture critically as an art object or as an example of the artist's work, the primary purpose of the advertisement is destroyed. Like copy, the picture should direct interest to the product offered, not to itself.

In a Tarvia advertisement some time ago, there appeared the picture of an automobile stuck in the mud, with a caption reading, "The reason why a road commissioner did not attend the meeting of the commissioners." If the reader went no further he had a story sufficiently complete to induce him to cast his vote for paved roads.

4. *Two executives have ideas about illustrations.*— The president of an office appliance company had an attitude toward advertising which is all too common. He imagined that, because he knew more about the business than anybody else, he was the one to dictate its advertising policies. He employed an advertising agency but never permitted it to adopt a program, or work out a connected, studied campaign. Instead, when the agency found a pleasing picture illustrative of some phase of business, it would write a few lines of copy related to it, and then go to the president for his approval. If it was satisfactory, the agency sold him on as many magazines

as possible to carry that one announcement, then waited to find another picture that might strike his fancy. Although at one time this eccentric advertiser had the leading business of the kind, his principal competitor, who was a consistent but not spectacular advertiser, easily wrested first place from him.

Another picture advertiser manufactured a cream separator. He had a penchant for illustrations of beautiful farm scenes and of the finest cows to adorn his advertising, which was disappointing in results, although admittedly attractive. A new advertising manager was employed in the hope of making the advertising more effective. He immediately discarded the beautiful rural scenes and adopted illustrations showing the simplicity of the product, how easy it was to take apart and clean, when and how to lubricate it, and showing why and how it operated so effectively. When his first advertisements were ready, he showed them to the president for approval. The president was dismayed. "Why," he said, "do you propose to run this stuff? We got you in here to make our advertising better. Is this the way you are going to do it?" The advertising manager tried to explain that farmers, who bought the separators, knew all about how cows look and were accustomed to seeing nice barns. He insisted that while the children might cut out some of their pictures because they were pretty, they had nothing to do with selling cream separators.

The president was not convinced, but, unable to answer the argument, he took the proofs with him when he went to lunch. When he came back he called in the advertising manager and told him that every man at the club luncheon table had agreed with him that the old form of advertising was much better. The advertising manager quickly inquired who was there. A banker, a railroad traffic manager, an executive of an insurance company, a merchant, and an editorial writer made up the company. "Well," said the advertising manager, "what do they know about advertising to farmers? Have they ever sold farmers anything? Or did you ever sell any of them a cream separator, or do you ever hope to? They have not been talking to you about advertising but about pretty pictures." Unable to answer this argument, the president gave an apprehensive approval. As any advertising man would expect, the new copy was far more successful than that which it replaced.

5. *Types of pictures available for illustrations.*— Pictures are made in so many different ways that few understand even the processes by which they are produced or know the correct names to designate the different types. The difficulties of reproduction, the cost of securing originals, and the effectiveness in printing on different surfaces are so varied that the layman usually needs professional advice for each series of illustrations. A review of the elements of picture making and picture reproduction may be

helpful. Artists use six distinctly different methods in their work.

(a) *Etching.* This means that the picture will be produced from a metal plate or wood block which has been engraved by special tools in the artist's skilful hands. Where metal is used, the process is called copperplate engraving, or steel engraving, depending on the metal, or if wood, wood engraving. These furnish the very finest illustrations, as an artist can produce a more perfect line with his engraving tools than is possible with a chemical process, which leaves the lines ragged, due to uneven action of the etching fluid.

HATHAWAY'S
A Hepplewhite board of great beauty
One might well look for this XVIII Century sideboard in Hepplewhite's own book of designs—so graceful its contours, so lovely its crotch mahogany veneers, so rich its bandings of satinwood, so intricate the marquetry along its posts. Its price is $370. There is a choice of chairs, tables, servers and cupboards—all of similar craftsmanship—with which one may assemble a dining room of surpassing beauty.
HATHAWAY'S
51 WEST 45TH STREET
FURNITURE · RUGS · DECORATION

Line drawings can give highly pleasing effects in newspapers.

(b) *Line drawings.* These may be of pen, pencil (or crayon), or brush. They require only the "straight" photo-engraving process for reproduction. They are well adapted to printing on antique, or other rough-surfaced paper, and, as they are comparatively inexpensive, are popular forms of illus-

trating advertisements. They are widely used in connection with Ben Day backgrounds, which are applied mechanically by the engraver, at far less expense than the artist could draw them.

(c) *Paintings.* These include oils, water colors, and brush or wash drawings. The latter are pictures made with a brush but with only one color of paint. These are all reproduced by the halftone process.

(d) *Photography.* This ranges all the way from a simple snap-shot to elaborately posed photographs, employing professional actors to take assigned parts, and "composite" photographs.

(e) *Lithograph* is a means of reproducing a design from a flat-surfaced metal or stone. Here the artist has to work in reverse, as the printed sheet takes its impression directly from the artist's drawing.

(f) *Sculpture.* This is of extremely limited use as far as advertising is concerned, except for exhibits, such as window displays, road signs, etc. A recent innovation is modeling the illustration in clay, then reproducing it photographically. The advertisement of Udall and Ballou in Chapter XV is representative of this type of illustration. It is adapted to either magazines or newspapers, the reproduction in Chapter XV being from a newspaper.

This is not a complete list of the methods of picture making, neither does it take account of combination processes that involve two or more techniques

which are often utilized in the same composition. Yet perhaps it is sufficiently complete to cover the chief methods that advertisers will ordinarily employ.

6. *The photograph is growing in importance.*— Many advertisers may not fully realize the extent to which photography is now employed in illustrating advertisements, catalogues, magazines, and even books. There are many reasons for this, the chief of which is the growing facility on the part of commercial photographers for handling pictures that really illustrate, and another the discovery of better ways of handling photography in newspaper advertising. For vivid, lifelike, convincing illustrations, the camera will produce an effect that leaves no room for doubt. An artist may take some liberty with the model or with the materials he is representing; it is his function to reject as well as to select; but the camera reveals every detail, good or bad. Its evidence cannot be gainsaid.

The leading commercial photographers are now so equipped that they can produce effects that were undreamed of a few years ago. One does not have to go outside the well-equipped studio to present views of hospital wards or rooms, interiors of grocery and drug stores, outside entrances to homes, or such an unusual scene as the operation of a blast furnace or the activity of a machine shop. The improved modern electric lighting equipment has made these and many other scenes practical. Also many character actors have a side-line of posing in the various

A composite photograph which gives a New York girl and bench a background from Georgia—where Spanish moss drapes the trees.

"set-ups" required of photographers. Different types are carefully cataloged: babies of all ages and both sexes, matrons, society women, types of business men, laborers. The whole category is listed and can be called into service on short notice.

The commercial photographers have developed the composite photograph until they can produce the most striking effects. A real estate firm wanted to advertise an apartment house, but it was not yet complete and the lawn was not yet graded. The photographer found no problem in this. He merely added the beautiful lawn of a near-by estate to the photograph of the building. The result was perfect to such an extent that even the most critical could not detect the limiting lines of the two scenes.

The airbrush is also used in the photographer's studio so skilfully that objectional intrusions may be removed, such as telephone poles, telegraph wires, and the like. Other forms of retouching are common and are generally understood. The "properties" included in the equipment of the best commercial studios are usually so extensive that they compare favorably with the "lot" of a moving picture company. It is usually possible to prepare a scene so perfectly that changes by retouching are few.

By using photographs of proper size, and of striking contrasts between lights and darks, it is possible to reproduce them for newspaper advertising without serious loss of effect. Lucky Strike cigarettes have shown many photographs of individuals in their nation-wide newspaper campaign, with striking effect. The photograph was approximately half life-size and was not reduced in the halftone. The coarse screen halftone used on large areas loses far less in proportion than on small space. An illustration of

the posed photograph to give a smart style effect is the Dobb's hat advertisement on page 113.

7. *Line drawings are popular.*—It is obvious that only on the rarest occasions will an advertiser find need for etchings. Special announcements, calendars, and the most select form of printing may make them desirable when the extreme in richness is sought. But line drawings, reproduced by zinc etchings, can be made to produce such excellent effects that the slower and more expensive etchings and engravings are seldom necessary. The advertisement of the New York Gallaries on page 203 is an illustration of this technique used originally on coated paper. The idea in that picture is to stimulate the imagination rather than to give a mirror-like reproduction of the articles of furniture. The whole effect must produce the impression rather than the details of construction or finish. That, incidentally, is an important distinction to make in securing illustrations.

Where the article itself is unattractive, or where the appearance fails to convey an idea of quality or satisfaction and pleasure of use, this method of illustration is more effective. It is to stimulate the imagination so that the reader can visualize himself as enjoying the benefits of possession. Weed Chains may not form an alluring picture, but a driver sitting with ease and confidence at a steering wheel while he negotiates slippery streets convinces the reader of what the same article might do for him.

If his advertising is to appear primarily in news-

TIME—THAT TOUGH OLD TESTER . . . . . .

Meet Time, that tough old tester of everything in this world. To his aid, Time calls all the destructive forces of the universe. Years come and go, storms and sunshine, heat and cold make their accustomed rounds, while Time, the tough old tester, broods over the world, trying, testing, destroying.

Yet Time, the tough old tester, does have his troubles. Against one material devised by man, Time and his serving-men falter. That material is genuine Puddled Wrought Iron—the metal of which Reading 5-Point Pipe is made. Watch for the next coming of Time, the tough old tester—you can learn about pipe from him.

READING IRON COMPANY, Reading, Pennsylvania

For Your Protection, This Indented Spiral Forever All Marks

5 POINT PIPE READING GENUINE PUDDLED WROUGHT IRON

GENUINE PUDDLED WROUGHT IRON
READING PIPE
DIAMETERS RANGING FROM ⅛ TO 20 INCHES

Science and Invention Have Never Found a Satisfactory Substitute for Genuine Puddled Wrought Iron

An imitation wood cut of striking attention value. The technique of the illustration is also in harmony with the lettering on the package.

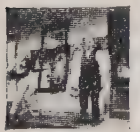
papers or upon antique finished paper, the advertiser will probably find that a pen and ink or crayon drawing is the most satisfactory. These are called line drawings because there are no solid surfaces. Also in line drawings there are no intermediate tones to produce the shading off from black to gray except as it can be done by the use of heavy and light lines. In this medium the clever artist will show faces, buildings, streets, machines, flowers—practically everything except texture—in an acceptable manner in newspaper advertising or on other unfinished surfaced paper. As seen in nearly every newspaper and magazine, striking effects can be produced by pen and ink imitation of wood engraving, such as the advertisement of Reading pipe.

8. *Various forms of brush work.*—A large number of artists prefer to work with brush rather than with another medium. The simplest form of brush work is that of the wash or brush drawing. This is usually black and white showing intervening tones of gray. They give something of a photographic effect in which the deep blacks and whites may be divided by many of the grays. A very large part of the illustrating for editorial sections of magazines is done with this medium. Artists work rapidly and, where little detail is required, produce an effect that provides a satisfactory and inexpensive illustration. The skilful artist is also able to show texture satisfactorily in this medium. If the art work is being directed through correspondence, samples of ma-

Gunbutt has run on paving stone in the Place d'Armes these 300 years.

Walls...gates...citadels in Historic Quebec

Montcalm's headquarters, oldest house in Québec, they say.



Hooked rugs and homespuns can be bought from craftsmen in old Québec.

The King's Bastion and citadel, just back of Chateau Frontenac.

King's Wharf, where representatives of kings leave big fleets.

Cannon on ramparts which still encircle the old town.

HERE, the New World began . . . here, in the 17th Century Champlain held levees in the name of the Kings of France . . . here the grim citadel, the cannoned ramparts, the medieval gates were built to defy the power of England Here, gallant Wolfe fought on the Plains of Abraham, and dying Montcalm was borne by his soldiers to the tender hands of the Ursuline nuns . so long, so long ago.

Today, you see the past alive in Old Québec. The garrison still lives in the citadel. Montcalm's house is still occupied Norman peasants still cry *Huet Huet* to their laden teams at the *Porte St. Louis* and *Porte St. Jean*. The very gateway of Chateau Frontenac bears the arms of the Knights of Malta, dated 1644.

GOLF

Come to Québec this spring. See this Norman countryside in May and June, its loveliest months. Play golf where Montmorency tumbles 250 feet into the St. Lawrence. Live like a baron at the Chateau in another age . . . among those speaking another language...only 600 miles from New York.

Full information and reservations at any Canadian Pacific Office, or write to Chateau Frontenac, Québec, Canada. New York, 344 Madison Ave. . . . Chicago, 71 E. Jackson Blvd. . . . Boston, 405 Boylston St. . . . also Atlanta, Buffalo, Cincinnati, Cleveland, Detroit, Montreal, Philadelphia, Pittsburgh, St Louis, Toronto, Washington, Winnipeg, and 15 other cities in the U. S and Canada. • • •

May 21-24—Third Québec Folkdance, Folksong and Handicraft Festival.

Chateau Frontenac
A CANADIAN PACIFIC HOTEL

Halftone reproduction of photographs and pencil drawing. Pictures and copy "sell" the city to draw patronage to the hotel.

terials can be sent to the artist for his aid. Illustrations that are to be reproduced in two colors are painted in these two colors. Such illustrations should be made only after the publisher has submitted the colors which will be used on the printing press. Then the artist can use these tones with an assurance that the reproduction will be highly accurate. Nearly all of the magazines that offer color pages to advertisers provide for printing in two colors as well as the standard four-color process.

The more formal presentation of art work in full color can best be arranged in conference with the artist who has to do the work. Whether it is to be oils or pastels will be a matter for him to decide. A rough drawing is usually submitted indicating the appearance of the finished picture, with sufficient detail to avoid misunderstanding and disappointments. Artists are frequently paid as high as $2,000 to $2,500 for a single illustration of this type. It is said that Leyendecker was paid $1,000 for each figure that appeared in the Arrow collar advertisements. Furthermore, it was understood that the contract provided that these same illustrations could be used only for the specific purpose for which they were designed.

Satisfactory illustrations in color have been secured by sending a black and white drawing to the engraver with instructions to do the coloring, but the cost of the color plates is so much, about $20 a square inch, that it does not pay to take any chance with

the original. The familiar colored photographs are often acceptable copy for the engraver.

Occasionally, it is possible to send an object to the engraver for making progressive halftones. This may be done for pottery, fabrics, furniture, pieces of jewelry, and the like. Where there is the slightest possibility of movement or where there is danger of change from hour to hour, such as for flowers, this is impracticable, if not impossible. Furthermore, it leaves no original, so that if anything happens to one of the halftones it cannot be duplicated, but the whole set will have to be done over again.

In poster advertising, it is a common practice to use flat colors which require one impression for each color. A poster that requires seven to ten impressions is not unusual. The skilful designer can often group his material so that only part of the usual twenty-four-sheet poster would need to go through the printing process so many times. The cost of producing a twenty-four-sheet poster in lots of 1,000 to 2,000 is usually from $1.00 to $1.50 depending upon the number of colors. This, of course, is independent of the cost of the original design.

9. *The illustration and the medium.*—There are a good many different processes of reproducing pictures on paper. The best process can be determined only by considering the purposes the illustration is to serve, the nature of the texture upon which it will be printed, the quantity to be printed, and the funds available for the work. As already stated, in news-

papers the halftone may be used if the size is sufficiently large so that the necessarily coarse screen will not detract too much from the picture.

It is understood that all illustrations in photographic form or brush work, whether in one color or more, will of necessity be reproduced by halftones—a single halftone for one color or process halftones, one for each color, where color blending is required. Very little color printing appears in the newspapers and that form of illustration will be passed over. In preparing copy for rotogravure, proof of type should be placed upon the picture, whatever form it may have. These proofs will be photographed by the publishers who supply the plate for rotogravure printing. Line-drawings are easily and cheaply reproduced by zinc etchings. If it is desired to fill in the white areas with a Ben Day screen, the "news print" will offer no difficulties. Wood engravings will reproduce well in newspapers, or they may be reproduced by electrotype.

In magazines using smooth-surfaced paper, either "machine finished" or coated, fine screen halftones can be used and will show minute details with a high degree of satisfaction. Where the original is in color, it may be submitted to the engraver for one color halftone which will present a photographic effect with all the strength and weakness of a photograph. For color illustration, the engraver should be provided with a color chart from the publisher's press room, which will help to assure accuracy of hues and val-

ues. Color pages have to be contracted far in advance of publication date and the plates must be delivered early enough so that ample time is allowed for revising and correcting. Many magazines prefer to have the original halftone rather than any reproductions. Even the best nickel types are not welcome as a substitute. Line drawings are also used in magazines and occasionally, wood cuts, and, if handled with the same skill as paintings, produce results which compete successfully with the more showy illustrations in color.

For cataloges, for various forms of mail-order material, for store signs and window displays, etc., different processes may be used, depending upon the importance of the particular work under consideration.

The advertiser is abundantly supplied with means of transferring his picture to paper. He has halftones of one, two, or four colors, zinc etchings, wood engravings, copper plate and steel engravings, and rotogravure, which have all been discussed. In addition to these are specially prepared halftones which have been "burnished" to make dark grays black, and "high light" halftones which have the light grays "tooled" out to present the high lights in white. Offset printing is a form of lithography which transfers the impression from the engraved plate to a rubber blanket, and from that to paper. This makes possible a soft effect, very pleasing. Also by this process a halftone can be presented satisfactorily on

antique finished paper. Still other methods are available, such as photogravure, the gelatine process, and many combinations of which limited space permits no mention.

10. *Things pictures won't do.*—Though practically every poster contains a picture and 90 per cent of the car cards and magazine advertisements are illustrated, there is a decided limitation to the use of pictures in advertising. The guaranty which goes farthest to establish confidence has to be stated in words. Neither can any picture interpret the willingness of a manufacturer to stand by his product until its satisfactory use has been demonstrated to the ultimate consumer. A well-arranged photograph of a plant may give an intimation of the resources behind a product, but no picture can be so convincing as a statement of the actual resources and liabilities of the firm. A spontaneous, enthusiastic testimonial that comes unsolicited may have more influence in securing sales than all the pictures in the artist's repertory. It may even be possible, from the fact that other advertisements are so lavishly illustrated, that a simple plain statement in easily read type, artistically arranged, will get attention from the very contrast it presents.

Even in the description of a product, a simple direct statement often carries greater conviction than any series of pictures. The non-shrinkable qualities of a shirt, the "fast" colors of fabrics, steel that will not rust, the certainty of continued dividends from

an investment are a few of the many conditions and qualities which require description rather than illustration. Sometimes the easiest and most satisfactory solution of getting the right illustration is to omit the illustration.

REVIEW

Discuss the relation that illustrations should have to: (a) the advertisement as a whole; (b) the headline.

Describe the method of making each of the following types of illustrations: (a) etchings; (b) line drawings; (c) lithographs; (d) wash drawings.

When the article to be advertised is unattractive in appearance, what method of illustrating it should be employed?

Describe the processes available in a modern commercial photography plant for retouching photographs and producing unusual effects.

Which forms of illustration will give good results only for publications using smooth-surfaced paper? Which are the best for newspaper use?

CHAPTER XIII

USE OF COLOR

1. *Color brightens and attracts.*—The most beautiful things we know are the ones that are most profuse in color—flowers, paintings, scenery, faces. Gala occasions and festivities are marked by color.

On the other hand, things that are depressing are connected with the absence of color. A "gray day," a "drab life," "dark hours" are significant in that they are colorless. It would be a somber crowd, indeed, if all color were absent from dress. A room decorated and furnished in black, white, and gray, at best would be a gloomy room. Even the building which does not reflect a ray of color is regarded as cold or severe.

The appeal of color is so profoundly instinctive that all governments have recognized it in designing flags, pennants, paper money, and even postage stamps. Important papers, especially evidences of debt such as stocks and bonds, which are to be sold to the public, are traditionally made artistic, partly through the use of color. It is significant that practically every magazine that has achieved a million circulation or more has used a colored cover, and most of them carry color advertising pages. A mag-

azine is an article of merchandise sold and distributed like many other manufactured articles. The alluring use of color on the front cover must be credited, at least in part, with the popularity of this article of commerce.

As more specifically applied to advertising, the different colors produce different physical effects. "Feeling blue," "seeing red," are more than mere figures of speech. Red has an irritating effect, as those very well know who have been forced to work with light of a scarlet hue. The effect of a red rag on a bull or a gobbler fully justifies its traditional significance. The skeptical may easily demonstrate for themselves. Red and orange are two of the colors that seem to force themselves into the foreground. They are intrusive and exciting. Green and blue, their opposites, are retreating. When used in the same electric signs the former seems to be very much closer to the beholder than the latter. Red produces the sensation of warmth; blue and green, of coolness. These are only a few of the actual physical effects of color that artists know so well how to apply.

2. *Color for attention effect.*—Some of the more obvious uses of color in the recognized advertising media are: to increase attention value, to emphasize the trade-mark, to show packages as they appear on dealers' shelves, to present the article with a life-like appearance, and to add prestige and refinement to the advertisement.

There is a tendency to overrate the value of color

when used only to attract attention. In a recent study of the attention and memory value of colored magazine advertisements, it was found that color added only 13 per cent over black and white. E. K. Strong and others have found similar results in academic tests. One of the co-authors of this text, in tracing the development of color in magazine advertising, found that, where there was no other function than to attract attention, the color campaign either was soon discontinued or changed to black and white. But more than three-fourths of those who used color for some of the purposes just enumerated, or to embody some other definite sales idea, and continued it for at least six issues of a magazine, found it so profitable that they adopted it permanently. The period studied was from 1916 to 1924. As might be expected, color was found more often in women's magazines, as women are admittedly more influenced by color than men, and employ it much more profusely in dress.

Many investigations and tabulations have been made as to the results of using color in direct-mail advertising. As an example, the United States Department of Agriculture has declared in favor of yellow for questionnaires, believing that the brightness of the color helps to bring the sheet to the attention of farmers to whom a million or more are sent regularly—that is, yellow among other papers helps to attract the farmer's attention until he finally answers.

Publications devoted particularly to advertising, such as *Postage, The Mail Bag,* and others which are primarily interested in direct-mail publicity, have collected many records to show the effects of color on returns. They are both interesting and confusing. One man found that in 2,000 mailings, a red Ben Day illustration increased returns 26 per cent over black and white, while the same illustration in blue showed an increase of 17 per cent. A combination of red and yellow on the same number of mailings brought 29 per cent over black and white, but a second trial of 2,000 to a different list increased returns only three per cent.

If any conclusion can be drawn from an examination of a long list of these tabulated returns, it is that novelty rather than mere color is to be credited with the added attention. Apparently, when color is as commonly used as black and white, it offers no advantage in flagging the hastily scanning eye.

3. *Specific ways in which color has helped to sell goods.*—It would be almost as difficult to enumerate all the specific successful uses of color advertising as to give a list of all the things that have been successfully accomplished by advertising. Congoleum used color to help avoid substitution by dealers. When this product was first put on the market, store clerks often tried to switch customers to a more expensive item carrying a little wider margin of profit. But when many women went to stores carrying Congoleum advertisements with them and asked to see the

particular patterns shown in the advertising, the efforts of substitution were foiled and practically all resistance of that nature was removed.

The Beech-Nut Packing Company used color to help convey the idea of country freshness and the flavor that is logically expected to accompany the choicest foods. Color helped to suggest this tastefulness.

The Bermuda Trade Development Board was one of the first to use color extensively in travel advertising. It gave just the atmosphere that was needed in popularizing Bermuda. The appeal was to the better class, those who would most appreciate and would be best able to provide themselves with the luxuries offered in such a resort as Bermuda.

Walter I. Willis, vice-president of the Three-in-One Oil Company, after using color in their advertising for fifteen years, said concerning it:

> We have used it on our trade-mark, on our labels and cartons, in our national advertising to secure both prominence and contrast to the black and white advertisements appearing in the same magazine, and also, to secure atmosphere and more naturalness in the illustrations. We believe also that color has helped to increase sales by securing, through our advertising, greater jobber and dealer response.

The general traffic manager of the Chicago Street Railways is held responsible for the unattractive orange-yellow so commonly used for painting street cars. He had observed that people would wait for

a car if they could see it coming, so he went to an artist and asked for a color of the greatest visibility. Orange was recommended and adopted. Other street-car lines, particularly the New York Elevated, have also adopted this ill-adapted color but without the same good logic, for there the passenger pays his fare before he can get on to the platform to look for a train. The yellow coach and the yellow taxis also have the advantage of great visibility, and, in the throng of automobiles, it does prove a distinctive color for a commercial vehicle.

4. *Color stimulates the appetite.*—Color stimulates the appetite as well as delights the eye. One assumes that what looks good to eat *is* good to eat. Red apples inferior in flavor will outsell the best apples of another hue, except to the connoisseur That is true to such an extent that nearly three-fourths of the choicest apples put up under the Hood River and Skookum brand are of a red color. Red cherries also outsell white cherries in about the same proportion. Red and yellow peaches will far outsell white peaches except again to the connoisseur. Yellow and green grapes have to be preceded by a considerable amount of consumer education before they can compete with the more beautiful purple grapes. A chef who has had wide experience in New York dining-rooms recently made the statement that if the food presented a good color combination it always sold better and gave better satisfaction. He says that where it is left to him he wants at least

three striking colors to appear on the plate—red, green, and white being his favorites.

The Kraft Cheese Company found that the next best thing to showing the actual product was to present it in the natural colors in an appetizing atmosphere. More money is spent in color advertising in magazines for food products than for any other classification of goods.

5. *Color as an identifying mark.*—Many firms have adopted some particular color, advertised it extensively, and attempted to make it their own in the sense of identifying their products. The practice has been of limited success except in cases where the advertiser has succeeded in registering the color or combination of colors as a trade-mark with the Patent Office. The Blue Heart Rope Company was one of the first to adopt a color and get it registered as a trade-mark. The one blue strand in the rope is their identifying mark. Having succeeded with this, they made application to use other colors for different grades of rope, but the Patent Office held these to be grade marks rather than trade-marks. As usual, in such cases, registration was denied. Fayette R. Plumb, Inc., has also succeeded in registering a color combination of black heads and red handles for Plumb tools.

Years ago A. Schilling & Company adopted red, gold, and white as the standard colors for a line of packages for food products. Where the label is of paper, they have been reasonably successful in main-

taining their standard red, but in lithographing tin for containers, which are used especially for coffee, it has never been possible to make even an approximate approach to the red of their other labels. Moreover, in printing on the rough fiber board of containers and in newspaper advertising, it is impossible to suggest an accurate appearance of the package. Besides that, competitors have adopted red for their packages and it has become a kind of generic color on the Pacific Coast for spices, baking-powder and other grocery specials. It is thus no longer distinctive in itself.

In addition to the difficulties that Schilling & Company have encountered, there are many other reasons why it is impractical to rely on color as the chief distinguishing mark. One of the most important of these is the difficulty and expense in applying color to many forms of advertising, including newspapers. The conclusion should be that color in itself, because of the difficulty of protecting it against imitation, and because of the difficulty with which it is shown in much of the advertising, should not be the chief reliance of the advertiser.

However, to employ color for indicating different grades of goods put out by the manufacturer has long been a popular practice. Everybody knows what the red label means on a Victor record. Hills Brothers, of San Francisco, have long sold two grades of coffee, one in red tins, one in blue. A tooth paste was widely advertised as No. 1 and No. 2 in

red and blue tubes, respectively, the first "for teeth easy to whiten," the second "for teeth hard to whiten." A shirt manufacturer also used different colored labels to help dealers more quickly recognize the quality without having consumers know the significance of the different colors. Where more than one color is adopted for this purpose, there is danger that they will lead to confusion. Is the "orange label" or the "pink label" first grade?

Literally, thousands of packages are made attractive by the use of color, and many of these have been made familiar to consumers by color advertising. In connection with a dependable trade-mark, this has proved a profitable form of advertising. The Federal Trade Commission has adopted rules which afford a degree of protection for color of labels, packages, and wrappers, but this applies to package design rather than to a color used as a distinguishing mark.

6. *The extra cost of color.*—By no means has the growth of color in advertising been confined to magazines, posters, and car cards. Direct-mail advertising and catalogs have adopted it with striking success, and from some of these come definite results which are unmistakable. Particularly are the mail-order houses, from the nature of their methods, in a position to give interesting and convincing evidence as to the value of color advertising.

First of all, their experiences tend to show that color is not a fad that is likely to pass in a short time.

One of the first, if not *the* first, process color advertisements to be distributed extensively was by Montgomery Ward and Company in 1894. The subject was carpets and rugs. In the 1924–1925 catalog of this company, thirty-one years afterwards, fully half the space devoted to floor coverings was in color. Other mail-order catalogs show similar records, not only for this class of goods, but for many others.

While the heaviest handicap of advertising, in general magazines, posters, and car cards, is the difficulty of immediately and conclusively checking results, with the mail-order house catalog exact returns are available for every item.

It is obvious that the increased cost of inserting a color section in a catalog such as Sears, Roebuck's is proportionately greater than adding color pages to a magazine. With their catalog, color requires the use of a different kind of paper which is both heavier and more expensive. This adds to the delivery charges as well as to the cost of raw materials, which is not necessarily true of other color media. In spite of this, the use of color in the mail-order house catalogs has shown a large growth in the past ten years. The Sears, Roebuck Company catalog for 1914–1915 carried 94 pages of color, covering 1,071 items in 17 different classifications of goods. In 1924–1925, this firm's catalog had 129 pages of color, showing 1,382 items from 27 classifications of goods. The color advertising of the latter was 13.6 per cent of the whole volume, while in the former it was only 5.8 per cent.

The influence of these color pages is even greater than the figures indicated, for frequently the article advertised is shown in color while the description is placed on a black and white page. Here is definite, concrete evidence that color advertising pays in actual sales, even when the cost is 200 per cent to 300 per cent that of black and white. It is also evident that there is a limit to the extent to which color pages can be used profitably; otherwise these astute advertisers would print the whole catalog in color. Inasmuch as they have been using color for over thirty years, it is evident that they have arrived at a definite conclusion as to where diminishing returns begin in the use of color. When in doubt as to the advisability of adding one or more colors, it might be enlightening to consult one of these catalogs. They have employed color so long and for such a wide variety of products that they can evaluate copy and illustration with an unusual degree of accuracy.

It is safe to estimate that mail-order houses pay at least three times as much for a colored page as for black and white. In few other media will the added expense be so great. With magazines, in addition to the higher cost of the original illustration and engravings, there will be a 12 to 25 per cent increase for each color added. With posters and car cards, black and white is the exception. It is assumed with these media that color pays, unless the advertiser has some specific proposition in which it is fairly easy to demonstrate that the simpler form

of illustration and printing will save money and still produce satisfactory results.

7. *The choice of color.*—Almost every advertising book that mentions the subject at all will give some investigation which tends to show the popularity or lack of popularity of the different colors. These are all founded upon questionnaires, most of which have been collected from college students. While these have varied somewhat in form, they practically all come back to the elementary question, "What is your favorite color?" Founded upon this, the conclusion has been reached that red is the favorite for women and blue for men.

It is fairly safe to disregard most of these results, as they lack definiteness. To begin with, it is impossible for most of us to think of color in the abstract. When women were choosing red, they applied it to wearing apparel or to flowers or to some other concrete article. They were not thinking of all the hues of the rainbow as floating in space before them and unattached to tangible articles. Furthermore, there are certainly many things for which women do not prefer red. Noses, hands, stockings, handkerchiefs, visiting cards, and walls enclosing their living rooms are a few of the most obvious. A manufacturer of high-grade face powder found that his sales were restricted because his scarlet package did not "look well" on milady's dressing table. Men's "preference" for blue has even more exceptions that may restrict volume of sales.

There are a number of practical considerations that have to be taken into account. There are times when certain colors have a particular vogue, and these may well take preference in advertising. The artist may not like green, the advertiser may object to it, and there may be no evidence in the so-called standard of color preference to indicate that it is popular. But if there is a vogue for green, the advertiser will probably find it profitable to observe the style preference.

With the most expensive goods that are sold to people of refinement, the classical traditions of color may be relied upon, but for the less cultured part of our population popular preference is of first importance. A yellow and red street-car card, offering O-Cedar mops, might have been offensive to connoisseurs of art, but it had great attention value, and colored housemaids responded generously. High attention value and ease of identification were decided advantages, for a large part of the sales were made to servants.

If extreme legibility is sought, black on a lemon background is the best possible combination, for these two colors will "carry" farther than any other combination that has been discovered. Some colors, because of the chemical qualities of the ingredients from which they are mixed, fade quicker than others. This is particularly true of green. In selecting color combinations that have to withstand strong sunlight and weather conditions, it is important to take this

into consideration. Some colors are more difficult to present by artificial light than others. The artist understands this and will make allowance for it in the preparation of car cards, especially for the subways, where cards are practically always seen by electric light.

From the foregoing, it will be evident that one cannot be too pedantic in selecting colors for his advertising. Rules are hampered by so many exceptions that there is little value in trying to formulate them. A good artist who is observant of style trends and amenable to the preferences and prejudices of the uncultured consumer probably will be the best adviser. Some manufacturers have gone to much expense to submit several designs of a new container to prospective customers and have followed the majority's choice both in design and in color. The Beech-Nut Packing Company did this with the new carton for its spaghetti. This is a slow process, but reasonably sure. Once a design is adopted and advertised, a change can be made only at great expense, for the effect of previous advertising will be lost.

REVIEW

Enumerate some of the ways that color may be used to advantage in advertising.

Cite some instances of where color is used to identify the product.

Can color be used to advantage in direct-mail material?

For legibility what is the best combination of colors?

CHAPTER XIV

BIG SPACE OR SMALL SPACE

1. *The constant trend to larger space.*—Advertising and everything connected with it seem to be rapidly expanding in scale and scope. As previously stated, figures are not available as to the whole amount of advertising, but since 1916 the advertising in the thirty-one leading magazines has increased from $35,000,000 to $150,000,000 a year. Newspapers have shown a proportional growth, although statistics on newspaper advertising are not nearly as complete as on magazines. Outdoor advertising, car cards, business and farm publications have all shown proportional increases. The individual appropriations have grown as marvelously as has the total volume.

Charles W. Post of Postum fame was probably the first man in the United States to spend $1,000,000 in advertising in a year. Now there are several companies that annually spend more than double that amount. Indeed, there were fifteen who spent more than $1,000,000 in magazines alone in 1929.

It is not true, as many readers suppose, that the number of media is largely on the increase. The professional and business publications have increased

somewhat in number, but there are fewer general magazines and fewer newspapers than at the time the United States entered the World War, when the number of publications reached the greatest total. More and more, the trend is toward larger publications. The important exception is the specialized periodical that appeals particularly to some class, such as the home furnishing publications, which are increasing. In 1917, the thirty-one leading magazines in the United States had a circulation of 19,269,000. Circulation had grown, until in 1926 it was well over 25,000,000. All of the added circulation had been absorbed by the eleven magazines which already had the most. An analogous showing could be made for newspapers. The big grew bigger and the small smaller, with hundreds combining or discontinuing. The number of advertisers, both national and local, has probably shown a growth, although, again, statistics are far from complete. It is certain also that publications average larger in bulk than ten years ago.

This immense growth is accounted for by the increase both in the number of advertisers and in the unit size of the space used. Walter Dill Scott, now president of Northwestern University, made an investigation in 1908, when he prepared the manuscript for his "Psychology of Advertising," and found that for twenty years there had been a constant increase in the average size of space used in magazines. The trend to larger space has been more rapid since 1908

than in the twenty years previous. In one of the popular magazines, advertisements occupying page space, or more, regularly outnumber the smaller advertisements by more than two to one. Others show a trend quite as distinct toward page space. The exception is in the classified advertisements, especially those for schools and colleges. In newspapers, the department stores use page space regularly in all the larger cities. Some have a policy of breaking up their advertisements into different parts according to the goods offered, and placing these separately, but even with them there is a strong tendency to employ space of such a size that the advertisement will be the largest on the page.

Modern competition in goods sold through the regular channels of trade is rapidly coming to be a competition in advertising. More space with a higher grade of illustration, more artistically reproduced, and therefore exacting more money in the aggregate is the decided trend. And the fact that some of the largest advertisers are able to keep the percentage of their selling expense the lowest seems to argue for the economy of big business in advertising as well as in manufacturing and transportation. As an example, the Campbell Soup Company has sales expenses, including advertising, of a little less than five per cent of its total volume. The California Fruit Growers Exchange has a total sales expense of less than three per cent, including the extensive Sunkist advertising.

2. *The question of frequency* vs. *size.*—As indicated above, the whole trend of advertising is toward larger space. There are some obvious advantages in this, such as impressive illustrations, ample space for copy, and the privilege of the exclusive use of the page. Then there are some other conditions imposed by publishers. Publishers have found it inexpedient to permit advertisers to use color except for full pages. Therefore, instead of a quarter-page advertisement once a week, some advertisers employ a color page once a month.

Such products as Bon Ami, Old Dutch Cleanser, Fels-Naphtha Soap, Swift's Premium Ham and Bacon, to mention just a few, developed a much greater appeal when natural colors were so used. Very many others follow the same policy. With black and white advertising in magazines, many articles such as automobiles, structural material for building, and such home equipment as refrigerating machines and even vacuum cleaners can be so much more advantageously displayed in larger space that common sense demands full pages with less frequent insertions. If, however, the manufacturer has a line of products that, although closely associated, have different uses, like those of E. R. Squibb & Sons, there seems to be a distinct advantage in presenting each article by itself. Similarity of layout and of illustration, with the identical display of the firm name to secure continuity and to establish a relationship of the different displays, has made fractional

AN ARISTOCRAT AMONG BUILDINGS

Offices Planned and Built

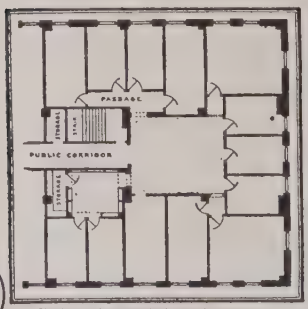
EXPRESSLY FOR YOUR FIRM

YOUR comfort and the efficiency of your firm depend largely upon suitable offices.

In the new Lincoln Building, you may approve in advance the size, shape, and relation of rooms. Space engineers will help you to plan efficiently. The finished suite can be in every detail an expression of your taste and preferences.

In addition, you will have the advantage of being in a quietly rich office building . . . the finest in New York with the best elevator service . . . ideally located at the heart of the Grand Central Zone.

Space is available in whole floor areas from 33,770 sq. ft. to 8,445 sq. ft., or divided to suit. Have your secretary write today for floor plans to fit your particular business.



This plan made for prominent law firm shows how space may be adapted to suit particular needs.

THE NEW
LINCOLN
BUILDING

FORTY SECOND STREET AT MADISON AVENUE
55 STORIES FACING GRAND CENTRAL

Immediate Possession Available

PEASE & ELLIMAN INC.

Renting Office in the Building, Room 1653
Telephone Vanderbilt 10447, Department B

Main Office: 660 Madison Avenue New York City
Dwight P. Robinson & Co., Inc., Builder

Branch Office: 55 Liberty Street
J. E. R. Carpenter, Architect

Large space is frequently used for the prestige that it affords, but more often, as here, it is used because it is required to show adequately the building advertised. Compare the effectiveness of this with the Merchandise Mart on the opposite page.

CHICAGO

has built the world's largest building—the Merchandise Mart. Costing $32,000,000, this 23-story building, two blocks long, has twice the floor area of any other business building in existence . . . four million square feet of floor space under one roof . . . over 92 acres, or about 30 city blocks. *Edison Service* supplies electric light and power.

Commonwealth Edison Company

The Central Station Serving Chicago

Commonwealth Edison Company has paid 160 consecutive dividends to its stockholders. Send for 1929 Year Book. Stock is listed on The Chicago Stock Exchange.

This is the famous Merchandise Mart of Chicago. It is a larger building than the Lincoln, but as shown in small space is far less impressive as a large building.

space more effective for many firms than larger space with an unnatural or forced grouping of unlike products. Again, where it is desired to bring out strikingly different points of advantage in a product, the use of smaller space in emphasizing each point has been found effective. The Florsheim Shoe Company was advertised for many years with quarter pages as the favorite unit. Occasionally, they increased the size of the space, but more often placed several quarter-page displays in the same magazine, each emphasizing a different feature of the shoe.

In newspaper advertising, there are a large number of advertisers who have been able to use single column space daily, or at least every other day, and make it productive. Rogers Peet Company, of New York, are among the leaders in this form of advertising. They employ a large number of newspapers and never skip a day. Tiffany & Company of New York, with formal type, have been able to maintain a lead in their particular field for many years with small space and extremely brief copy.

Again, those who advertise regularly in smaller space, and place their advertising with the sporting or financial news or on the theatrical or transportation pages, do not have to balance the advantage of larger space against preferred positions at a higher rate.

The national advertiser, or the occasional advertiser whose messages do not appear with regularity, often finds decision difficult as to the choice of space.

A hotel announcing the opening of a new addition found it advantageous to pay a rate twice as high for the second and third pages as to accept a run of paper (called R. O. P.) position, in spite of the fact that for the same money it could have had twice as much space in another part of the paper. When that same hotel decided to publish a picture to feature its great size, it did not specify position. The space was 5 columns by 15 inches, and dominated the page. If the amount available for advertising is very small, and there is no classification under which readers would deliberately look for such an announcement, the higher rate of a preferred position is regarded as a good investment. Many newspapers accept advertisements up to a half-inch single column for the front page. The rate on these is from five to six times the R. O. P. rate, but, where the advertiser has only $20 to $30 to put into an announcement, and there is no possibility of placing it in a classified section, the front page will probably produce more results than any other part of the paper.

Sometimes an advertiser will divide his space, allowing the principal part of the announcement to go R. O. P., and then employ small space in a preferred position to call attention to the complete announcement.

Often it results in a question of arithmetic. Top of column and alongside reading matter will probably be 25 per cent extra. If the advertisement is four columns, eight inches deep, the added cost for

a preferred space would increase it to five columns. On an eight-column page, an advertisement five columns, eight inches, will dominate a page, and special position will not improve its attention value noticeably.

This question has also been touched upon before, where it was shown that the balancing of larger space against a higher rate would depend upon the nature of the product advertised and the illustration to be used.

3. *Advertisements that dominate the page.*—Some advertisers prefer to have reading matter on the page with their advertisement. It is their opinion that seven full-length columns in the newspaper with one column of live news are better than a full page. That, of course, will depend on the nature of the copy and the immediate interest which it will have to readers. The department store does not have to depend upon other interest incentives. Its announcements will be sought and read. In magazines, especially the flat and large sizes, two columns of display with one column reading matter may be almost as impressive as a whole page announcement, and the reading matter may also help to bring attention to the page. Practically no national advertiser has the enviable position of the department store in that its message will be awaited and sought by the readers.

Some readers look at the advertising as intrusive, and as occupying space that they would like to have

devoted to fiction or some other topic. Where that attitude is met, the advertiser will have to win his readers; he cannot buy them. Large space means an important announcement, and human nature is such that it gives attention more readily to matters that are important even if distant from the individual's principal interests.

Dominating the page is much more important where advertising is segregated. The steamship or railway that has the largest announcement on the transportation page gives the impression of having the most important announcement. Where definite information is lacking, it will also be regarded as one of the most important institutions represented. This is also true with financial and real estate advertising. The agency that uses dominating space is

This advertisement would probably dominate any page where it was placed in the original size 4½" x 10½". It is another one of those illustrations which leave little for the copy writer to tell.

regarded as the dominating agency. One financial institution concentrated practically all of its announcements in the Monday morning paper, which carried a large amount of business advertising in the financial section. Investors and business men came to look for this Monday morning announcement as a regular feature. As a matter of lineage, some of the rival banks used much more space during the week than this bank, but the dominating space in its weekly announcement created the impression of a very busy institution and one that did things in a large way.

In newspaper advertising, the make-up policy of the publisher will influence the size of space that it is desirable to use. Most newspapers have some rule in regard to the size and shape of the space that may be employed. One metropolitan newspaper will not permit three-column space to be used unless it occupies ten inches depth. Others require that for every column in width the space must be a certain depth; one inch depth for each column width is a common requirement. If the make-up of the page is of the pyramid type, where the largest advertisement is placed in the lower right-hand corner and the smaller ones between that and the reading matter, there is little to be gained in making the space larger than necessary to permit adequate display and detail in illustrations. With that make-up an advertisement may be the largest on the page, but have little more attention value than some of the smaller displays more advantageously placed.

The make-up policy of some newspapers is so to distribute the advertising that practically all of it is adjacent to reading matter. That has some advantages, but the general appearance of the page is so unattractive that probably the actual gain is small. The artist or layout man may so handle his material that even a smaller space will be the most striking thing on the page. Art ability of that kind usually will cost more but in the long run will be cheaper than space.

4. *To dominate the medium.*—Some advertisers seek to dominate the medium. The Palmolive Company is said to be spending $1,000,000 a year on billboards. That amount will insure them that they will have as large a showing as anyone in that same medium. It is also apparent that ordinarily they would overshadow competitors because, having followed the billboards for a number of years, they have inherited good locations which a competitor could not equal even though he spent the same amount of money.

By the time a competitor has been a million-dollar patron for as many years as Palmolive has been, he will be that much older and, consequently, have other advantages in choosing locations that come as a result of a long term of patronage.

For a number of years the Campbell Soup Company has dominated the magazines in so far as its products are concerned. Employing as much color as the publication can provide and advertising con-

tinuously for many years have given them an opportunity to work into favorable positions which no other advertiser could hope to equal for many years to come.

Procter & Gamble made an effort to dominate the magazines for toilet and laundry soap and employed as many as six full pages, most of them in color, in single issues. The result was that Lever Brothers, who are strong contenders, used multiple pages in the same list of magazines, for Lux and Lifebuoy. So far the absolute dominance has not been established, but these two firms have a wide lead over their competitors, especially with laundry soap.

To select some medium and advertise so extensively and so continuously that one dominates that medium goes a long way toward making the advertiser the leader in the field. Such dominance, once attained, lengthens the distance which competitors have to go in order to come abreast of the leader.

5. *To dominate the industry.*—As mentioned before, advertising is one of the most active fields of competition, particularly the competition of big business. This is one of the reasons why astute advertisers choose some one medium to carry the major part of their message and add others only as they will supplement it in spots where it is weakest, or where for any reason extra sales pressure is needed. There are too many advertisers who are spending large sums of money for any one to dominate more than one medium. Probably the largest campaign ever

VITAPHONE
...brings you Something New Under the Sun!
Come on out for a hundred solid minutes of mirth . . . Come on out—"UNDER A TEXAS MOON"!
Fight and play with Don Carlos Jose Rafael Sebastian de Rivero, a new kind of hero in a new kind of romance.
Laughing lothario—Romeo of the rancho—this careless caballero has a girl on every patio.
As careless of love as he is of life, he carries his heart on his sleeve and his tongue in his cheek as he swaggers unto love and out again and chases himself over a thousand miles of prairie to win the reward for his own capture!
Vitaphone gives you the best of everything—full color, music, glorious outdoor scenes, and a truly all star cast—in "Under a Texas Moon" . . .
But above all it gives you a smile-a-minute story—with a thrill for every laugh.
See it soon—because you'll want to see it again!
With Frank Fay—Noah Beery—Raquel Torres—Myrna Loy—Armida—Tully Marshall—Fred Kohler
Under a Texas Moon
To make sure it's a hit, make sure it's a Vitaphone picture, produced by
WARNER BROS. or FIRST NATIONAL
"Vitaphone" is the registered trademark of The Vitaphone Corporation. Licensee only to The Telenews Press

This display, occupying 1,600 lines, when most of its competitors were content with 200 lines or less, made it appear that this was the dominating show in the metropolis—the response was "gratifying."

launched in the United States up to that time was that of the Ford Motor Company when the model A car was brought out. With a war chest of $7,000,000, they could employ many media, and did. But even with this huge sum, they failed to dominate any one of these media or to equal the advertising of some of their leading competitors. The possible exception to this is the car cards which they had primarily to themselves, as no other automobile was using this medium to cover the whole country at the same time.

The same principle applies to local advertising as well as national. It is far better for a merchant to have an impressive display in one newspaper than to divide his appropriation among three newspapers, when it means an insignificant or unimpressive display in each of them. The solicitors from the two newspapers that are not patronized will feel that they are discriminated against, and that it is unfair to spend all the money with one publication, but it is good business where there is not enough to do impressive advertising in all. Aside from the business strategy that may be essential, it is not the function of the advertising manager to pass out his firm's money just to satisfy every seller of space. He is there to buy every last bit of paying publicity that he can with each dollar he spends. The firm that can dominate the advertising of a particular product is very sure sooner or later to dominate the industry. The Eastman Kodak Company, American Radiator

Company, International Silver Company, Gillette Safety Razor Company, Campbell Soup Company, Royal Baking Powder Company, Wm. Wrigley, Jr., Inc., are a few of the examples that come readily to mind.

Moreover, it is not difficult to recall numerous firms which have dominated the market, yet, because of lack of initiative or because of too great assurance in their security as leaders have seen the leadership wrested from them. Many articles that have dominated their fields have passed to oblivion or to an insignificant place because of mismanagement, of lack of enterprise in keeping up with developments, or from misfortunes that could not be avoided. But perhaps a still larger number have lost the leadership through overconfidence, and one of the most striking indications of overconfidence is the discontinuance or reduction of advertising.

The price of leadership, if gained or held by advertising, must be maintained in the same way. The greatest advertiser of an industry will never remain long in a subordinate position. Either the leaders will be stimulated to more and better advertising, or their relative positions will change.

6. *Large space in a few media* vs. *small space in many.*—In spite of the drift to large space, there are a good many advertisers who continue to use smaller display, and to place it in many different media. The Mead Cycle Company has for years used two-inch single-column space, with the same copy. Returns

from this continue about as they have in the past and at approximately the same cost per inquiry. It appears in a large number of magazines. The Hygienic Products Company, manufacturers of Sani-Flush, have also followed this policy of small space in many publications. A number of the successful small-space advertisers sell direct by mail and use the publications for developing mailing lists. Others, like Sani-Flush, do not rely upon dealers to put any sales effort behind the product. With that specialty, the market is so thin and individual consumption so small that it is not necessary to lend the article the prestige that would come from large displays or color advertising.

That very definite trend toward larger space is illustrated by the experience of the George B. Evans Company with Mum. For many years this product was advertised with single-column space. Indeed, the business was built up primarily upon small space but, with the coming of many cosmetics, a considerable number of which was supported by color advertising, Mum restricted its list of publications and also went into page space, frequently using color.

Not a few products that are nationally known have depended entirely upon one or two publications but have used large space in these. Martex towels, manufactured by Marguerison Brothers, are among these. Paris garters also gained a country-wide market through large space in one or two publications. Much of the automobile advertising has been

restricted to a few publications of national circulation, the dealers supplementing the national advertising by local campaigns. It is evident that where dealer influence is important large space is more effective. Fashion-Park clothing used four pages in color in one issue of a magazine of large circulation, primarily for the effect it would have upon dealers. More money was spent for that display than for any other single clothing advertisement that had ever been placed. It was designed to stimulate the dealers into active advertising in local media.

One of the reasons why dominating space is so effective with dealers is that they can include it in their window displays. The display of nationally advertised goods helps to give a retail store a reputation of being up to date and of handling standard merchandise. Some advertisers, like the Corticelli Silk Company, choose one magazine to carry their color advertisements, while single-column space is used in others. The color pages are then widely distributed to dealers, largely for their influence and as an aid to the dealers in making store and window displays. The Holeproof Hosiery Company employed a similar method and carried it a little farther by having large-size copies made of the original color page painting. These were framed and loaned to dealers who displayed them in their windows and stores.

Advertisers have sometimes found that where the coupon was attached with a half page in black and white it brought just as many inquiries as a full page

in color. Yet, because of the prestige large space gave the article, and because of the influence that color had with distributors, one company devoted about half of its appropriation to full pages, many of which were in color.

The trend in retail advertising has been quite as emphatically toward large space as in national advertising. So many more items can be shown and they can be shown so much more convincingly. The striking exception is in institutional advertising which has become common with some of the larger stores. John Wanamaker places its small institutional display in a prominent part of its page advertisement, but most other stores, like R. H. Macy & Company, have a separate message which is in restricted space. This is sometimes placed in publications that do not carry the other advertising of the store as well as in those that do.

REVIEW

State the tendency in the size of space being used in advertising.

Do you believe that it is worth the extra money to purchase special position in a publication? If so, why?

Explain how newspapers distribute advertising when "making up" a page.

Under what circumstances would you prefer large space in a few publications to small space in many?

Name some products, other than those mentioned in this chapter, which may be advertised better with color than with black and white.

CHAPTER XV

SELECTING ADVERTISING MEDIA

1. *What is an advertising medium?*—When discussing an advertising campaign, one often hears expressions to the effect that the newspapers or the magazines or billboards failed in their task, indicating a very wide misconception as to the meaning of the term, "advertising medium." Of course, newspapers do not fail, nor do magazines nor any of the other media. They are expanding with a robust growth that in cases even borders on opulence. It is the advertiser who has failed. His copy may not have been good, his appeal may have been wrong, his product defective or too high in price, his distribution inadequate, or the selection of media may have been wrong. An advertising medium is merely a means of transmitting a sales message, and, when it carries that message to the readers for whom it was intended, the medium has done its part.

Sometimes the message is of such a nature that other media are more impressive than plain printing. For years bank officials insisted that they could not advertise. At the same time they constructed buildings of sandstone, terra cotta, marble, or even of granite, to promote the idea of safety, permanence,

resources, steadfastness, and stability. Whatever else the absconding cashier might find available to take, the valuable building would remain. The bankers did not always realize that this was indirect advertising.

For many years the growth of Woolworth's five-and-ten-cent stores was hampered because of the ridicule to which they were subjected. F. W. Woolworth, the founder of these stores, realized this and long sought a means of combating the jokers. Finally, he built one of the most magnificent office buildings in the world, and gave it his name. It was an advertisement, not only for himself but for his great business in chain stores. An institution with such a building as headquarters was nothing to joke about. There is no question but that Mr. Woolworth correctly forecast this effect at the time he planned the building.

For years the head of one of the leading stock-food companies owned and exhibited the most famous race horses of the time. The vast crowds that attended the fairs where these horses were exhibited could easily imagine they saw a connection between them and the stock food made in their owner's factories.

Professional men choose offices in well-known buildings, and equip them with handsome furniture, largely for the impression made on clients. The dentist's ample supply of polished instruments are an advertising medium. He must be a skilful man to know how to use so many.

The Van Dyke whiskers of the physician, the extensive club membership of many professional men, even conspicuous and ostentatious participation in church activities, may have the concealed idea of extending one's acquaintance for the purpose of creating business. There are a few of many advertising devices that do not employ printers' ink.

2. *The passing of "stunt" advertising.*—Early advertising was concerned primarily with introducing products by name. The choice of the buyer was mostly narrowed to those products with names more or less known, and those with names that were unknown. As most people have always preferred the familiar to the strange, merely a known name once greatly aided sales. From this an impression became prevalent that "keeping one's name before the public" was one of the chief aims of advertising.

There are plenty of people whose names are before the public, but who are not able to profit by it. Benedict Arnold succeeded in making his name so notorious that it probably never will be forgotten. But the fact that his name was known throughout the English speaking world was of small profit to him. He would have preferred that it were less well known. Except in the case of introducing a new name, or on rare occasions a new product, stunt advertising is seldom regarded as productive. Even the Lipton yachts no longer create the goodwill that results in profitable tea sales. They convince people that Sir Thomas is a good sportsman, but not neces-

sarily a good *tea manufacturer*. Other means of advertising now have to be employed. The reason why stunt advertising is passing is that to be permanently successful an advertising message must be of some value to the reader as well as to the advertiser. Seldom is that true of the spectacular, commonly classed as stunt advertising.

3. *Characteristics of different classes of media.*— Media are classified according to the audiences that each one reaches. First, mass media such as posters, car cards, painted bulletins, and window signs are indiscriminate but all inclusive. They present their message to all who pass and very few can escape them.

Second, in publications the advertiser is offered a means of presenting his message to a selected list. Whether it is a newspaper, magazine, or directory, a definite group is represented. In the case of a newspaper, this will be a geographical group. A magazine transcends geographical boundaries, going to those readers having a common interest, such as dairymen, boot and shoe manufacturers, golf players, or readers of fiction.

The third class is direct mail. The chief characteristic of this medium is that the advertiser absolutely controls the list of people to whom he sends his message. He can add names or take off names to suit his convenience or profit. He may also select any one of a wide variety of forms in which his message will be presented. He may send only

a mailing card, or a thousand-page catalog. He may even include novelties.

The fourth class is radio advertising, which is the only form that is addressed to the ear rather than the eye. Furthermore, the size of the radio audience, at least up to the time this was written, had improved beyond measurement.

For most products the use of the radio is restricted to goodwill advertising. After listening to an entertaining program, the members of the audience are found to be generally inclined to show their appreciation by buying some of the advertiser's products. With musical instruments, the radio is equivalent to sampling.

With all of these media, there are two important bases which can be used for comparison: (a) the cost of reaching each possible buyer, not every reader; and (b) the prestige of the medium. The first of these can be estimated with a reasonable degree of accuracy, in all media except the radio. Prestige depends upon the number and kind of readers, the amount they pay for the publication, if it is a publication, and the respect with which they regard it. Also, the character of the advertising carried influences this prestige. If it is of a nature that inspires confidence and is produced by reputable firms, it will enhance the confidence of readers. The reverse is also true.

4. *Newspapers: morning, evening, and Sunday.*— It is a common saying that everybody reads the news-

WHO'S WHO ON THE 20th CENTURY *Limited*

Underwood & Underwood

GENERAL JAMES G. HARBORD

Chairman of the Board of the Radio Corporation of America. In France in 1918 he was successively Chief of Staff, commanding officer of the Marines at Belleau Wood, of the Second Division in the Soissons offensive, and of the Service of Supply of the American Expeditionary Forces.

"Century service" between New York and Chicago is preferred by men and women of prominence in the business, professional and social worlds because no other means of travel between the two cities offers such superlative comfort and dependability.

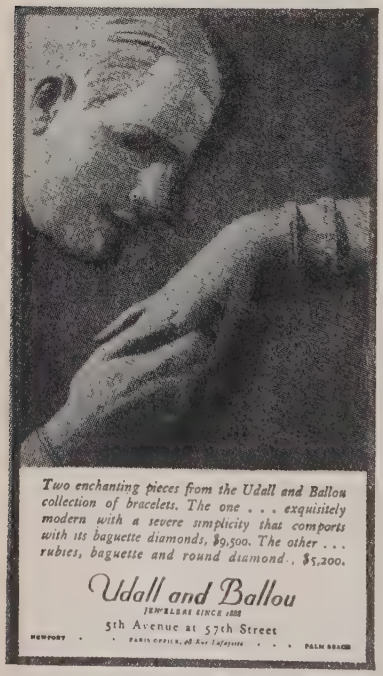
The halftone photograph may be made to print well in newspapers if its area is large enough and the contrast between high lights and low lights strong enough.

paper, and while there may be exceptions they are so rare as to be negligible from an advertiser's standpoint. There are in the United States and Canada about 1,900 evening, 600 morning, and 600 Sunday newspapers. Besides these there are many thousand weekly publications which are generally classed as the country press.

No publication is more intimate than the newspaper. It contains information of the people and places one knows. Of all publications it is the most flexible, providing timeliness and adaptability to climate and location. The department store can prepare an advertisement for umbrellas weeks in advance, and can have it inserted on the very day that rain is predicted. An advertisement may be telegraphed to all the daily newspapers in the United States within twenty-four hours of the time they go to press, and will duly appear. Copy, including the illustrations, has been sent by wireless and has appeared in a newspaper within a few hours. Season, climate, and locality, with all the influences they may exert on merchandising, can be met by advertising in the newspapers. Results are sure and swift. By the following Wednesday, an advertiser can be very certain as to the number of returns he will get from his announcement in the Sunday newspaper; half of them will be in by that time.

The morning newspaper, when one refers to all as a group, is the business man's newspaper, that is, business men presumably spend more time reading the morning paper than in reading the evening paper, yet the morning paper is found as frequently in the homes of the well-to-do, of the professional and business classes, as the evening paper. Again, allowing for some exceptions, the morning paper is rather more complete in its news service than is the afternoon paper.

The evening paper is commonly presented as the home paper. It is usually favored by the department stores for carrying their advertising messages. Evening papers devote more space, on the average, to comics and to matters that pertain largely to entertainment as compared with strictly news matter. Morning newspapers will carry more real estate and business advertising, while evening newspapers carry more store and specialty shop advertising.


Two enchanting pieces from the Udall and Ballou collection of bracelets. The one . . . exquisitely modern with a severe simplicity that comports with its baguette diamonds, $9,500. The other . . . rubies, baguette and round diamond., $5,200.
Udall and Ballou
JEWELERS SINCE 1888
5th Avenue at 57th Street
NEWPORT
PALM BEACH

An unusual effect from clay modeling which reproduces well on both smooth and rough paper. This was reproduced from a newspaper display.

Sunday papers are both magazines and newspapers. In spite of their immense size, they retain their popularity as an advertising medium, particularly for advertisers who cannot use continuous space. There is usually more real estate advertising in the Sunday paper than during all the rest of the week combined. Furniture advertising is very heavy on Sundays, as is also automobile advertising. The Sunday paper has always

been popular for advertising, and probably will always continue to be, when the purchase is made by the family group rather than by an individual. The whole family can be assembled for consultation when the Sunday paper is read.

One of the chief difficulties with newspapers is their size and the very large amount of advertising they contain. Either an advertiser must continue with great regularity and frequency (with small space), or he must use large space in order to make an impression. Newspapers are read hastily and so the advertiser should make his message as brief as possible, and still tell his story. At least the attention element should be emphasized. Much difficulty has been experienced in reproducing pictures in newspapers owing to mechanical limitations. A new technique in dealing with halftone printing on news print paper has added much to the effectiveness of photographs and wash drawings. This consists, in part, in stronger contrasts between the lights and darks and in keeping reductions as slight as possible.

5. *General and class magazines.*—Little need be said of the general magazines. They are so well known that a non-technical discussion is of little value, and limited space does not permit of a detailed study. To dismiss them with a sentence, the general magazines are supreme as a single medium for dealer effect, for consumer influence, and as a means of creating prestige in a short time for either a firm or an article.

Specialized publications are rapidly growing in popularity and influence because they permit a more homogeneous grouping. Fully 90 per cent of the readers of a woman's magazine might be possible purchasers of the goods advertised on its pages, according to the estimate of an experienced space buyer. Class publications also make it possible to reach desired audiences impressively without paying to have the message carried to hundreds or thousands who would surely not be interested.

Such a large number of these publications have come into existence that they constitute a new field of study for the advertiser. In the United States alone, there are, in round numbers, 800 religious publications, 600 farm publications, 200 educational publications, and 1,200 for the various kinds of business and industry. Practically every sect, cult, and class is represented. Two publications are conducted for the perusal of those who own circuses, about twenty for dog and cat fanciers, five for nut culture, half a dozen for promoting matrimony, others for goat raising, hypnotism, astrology, and for the conduct of fish hatcheries. It goes without saying that where there are so many, the difficulty of investing money in advertising that will be productive increases with the number and variety to choose from.

In judging the rate for magazines, as to whether it is high or low, the cost of a page per thousand circulation is the standard unit. Of course, with magazines as with other media, one must consider the

Easily used for many purposes

The new COOL-MIX *makes the cash register* HUM . . .

Wrapped and sealed in sparkling Cellophane, the Cool-Mix makes a handsome display

AGAIN Owens-Illinois introduces a fast-selling specialty item. Here is an attractive emerald green beverage shaker, presented just in time to meet the demand for cooling drinks this summer. Finished with a nickeled snap-cap and fitted with a removable strainer, it is thoroughly practical in every way—yet a distinctly ornamental item.

Display the Cool-Mix prominently on your counter. The yellow Cellophane covering gives it an air of smartness. It is sure to attract attention and make quick and profitable sales. Order a supply from your Wholesaler now. Owens-Illinois Glass Company, Toledo, Ohio.

OWENS-ILLINOIS
BOTTLES

A type of the intimate form of message which the tradepaper carries from the manufacturer to his distributors.

number of possible buyers to be reached rather than the whole amount of circulation. If a man was to advertise a hand-car in a metropolitan newspaper or a national magazine, he might reach the railway purchasing agents to whom he could sell his product, but the cost of reaching these prospective customers through such media would be excessive.

6. *Business publications.*—There are four different classes of business publications: (a) industrial; (b) professional; (c) trade publications; (d) administrative journals. The industrial publication concerns itself with the industry as a whole. Its readers are made up of people who in a sense are purchasing agents. It is not the idea that the actual purchasing agents will be the only readers, but rather that in buying supplies for factories or other industries a number of different members of the organization will be interested, and that it is these interested members who read the industrial magazines.

Professional magazines cover such readers as credit men, sales managers, advertising managers, and office managers. The assumption is that all the readers will be following similar lines of employment although engaged in many different industries. It is true, also, that there is a considerable number of professional journals that go primarily to professional men such as architects, dentists, doctors, attorneys, and the like.

Trade papers are edited primarily in the interest of those who are engaged in the distribution of

AT PLAINVIEW

April 7, 8, 9 and 10, 1930

THIRD ANNUAL TEXAS PANHANDLE-PLAINS DAIRY SHOW

THE Panhandle-Plains section of Texas is ideally suited to dairying. It produces a plentiful supply of the feeds essential to a balanced dairy ration; and pasturage is ample. The climate is cool in summer and moderate in winter. A good market for milk and other dairy products is readily accessible.

It is to further the development of dairying in this section that the Panhandle-Plains Dairy Association annually holds the Texas Panhandle-Plains Dairy Show. The association was formed "to promote the development of dairying in the Panhandle-Plains section by encouraging the breeding of superior dairy animals, and by holding annually a dairy show."

Entries are free to members of the Panhandle-Plains Dairy Association whose herds are maintained or located in any Panhandle County north of Andrews and Nolan.

ABILENE COTTON OIL CO.

Affiliated with mills located at
SAN ANGELO
BALLINGER
SEYMOUR
MUNDAY

Affiliated with mills located at
PLAINVIEW
LOCKNEY
WINTERS
SLATON

Farm paper advertising of the modern type. Far from patronizing the farmer it appeals to him as a reasonable, intelligent human being. It is dignified and attractive.

merchandise. Manufacturers constitute the largest advertisers in these publications. The number of trade papers is very large. There are several for each of the principal lines of industries such as drugs, groceries, hardware, and clothing.

7. *Administrative journals.*—These are a more recent development and are edited with the idea of appealing to the various interests of the business men, the editorial content being less technical than in the other classes of business publications. Every article published treats of some phase of business either as news or as discussion of some business condition or development. Advertisements in these magazines are much more like the general magazines than in any of the other classes.

In the past, some discredit has been placed upon business publications because a considerable number of them existed primarily on complimentary advertising. As an example, if a group of millers agreed to take advertising space in a publication for the grain and flour industry, they could not hope to profit much, if any, from such advertising, as it would be read primarily by their competitors. Such advertising is in effect a subsidy and the more self-respecting trade publications do not accept it.

8. *Authentic information about media.*—Most of the publications now belong to the Audit Bureau of Circulations. This is an organization made up of those investing in advertising. It has three classes of members—advertisers, advertising agencies, and

publishers. Its business is auditing the circulation of the members who are publishers. The circulation books of each class of publication members are now uniform, being kept on blanks supplied by the Bureau. Circulation reports are made twice a year. One of these is compiled in the office of the publication by members of the staff. The other is made by the auditing committee from the Bureau, and a comparison of the two, which are made on different colored paper, gives the advertiser an opportunity to estimate the accuracy and fairness of the publisher's statement. The impartial nature of these audits made by experts, who have specialized in this one type of accounting and who are entirely free from bias, has placed circulation on a basis where it can be bought with the same certainty as any other purchases made by the advertiser. It was only a few years ago that misrepresentation of circulation was a common practice and it was thought almost as excusable for an editor to exaggerate his circulation as for a woman to minimize her age. The honest publisher was placed at a disadvantage by his less scrupulous competitor. In order to get credit for all his circulation, he had to follow the policy of his competitor and claim much that he did not have. Otherwise he was not given fair consideration.

In addition to the Audit Bureau's report, each publication is now required to present, twice a year, a published affidavit as to the ownership and the circulation for the preceding six months. This is

called the "postoffice statement," and it is dependable for those publications which for one reason or another would not join A. B. C., as the Audit Bureau is called. However, that institution has become so popular that most of the periodicals that an advertiser would use on a national account are members. If not, they are on the defensive and are expected to furnish a reason for failing to join.

The outdoor advertising companies carefully "clock" the circulation of the various districts where they place their displays and are able to give advertisers very accurate information as to the number of people who pass any given poster or bulletin in a given time. Also, the outdoor advertising company will either "drive the circuit" with a representative of the advertiser or they will furnish photographs of the various locations. The number of people who ride in the street cars each month or each week is a matter of record that the railway advertising companies make available to car-card advertisers, thus giving an effective check upon the circulation of the car cards also.

9. *Farm publications.*—There are three general types of farm publications. The national publications deal with the larger aspects of agriculture, such as legislation, transportation, equipment for the home and farm, and the general culture of those who live in rural districts. Then there are the specialized farm publications promoting the interest of those engaged in dairying, in bee culture, or in such special

crops as tobacco, cotton, rice, grain, or wheat. The third class is the localized farm publication. Practically every state has a farm paper devoted to the agricultural interests of that particular district. These papers stand midway between the other two in their editorial content and they supplement both. For the most part, the farm publications are well edited and have the utmost confidence of their readers. Many of them draw on the state agricultural colleges for part of their editorial contents. Farmers are known to be great readers, and they have time and opportunity to ponder on what they read. They have to buy for their business as well as for their family consumption, which is large.

For many years the rural press carried only advertisements for special farm supplies such as stock, fertilizers, machinery, and the like. More recently, however, advertisers have discovered that the farm market is good for practically everything that is sold anywhere. Books, musical instruments, rugs and fine furniture, clothing and foods are all now profitably advertised in farm papers. Their greatest weakness is that they are seldom seen by distributors and so the consumer advertising of the agricultural press needs to be well merchandised to wholesalers and retailers.

10. *Direct-mail advertising.*—Direct-mail advertising is used probably more universally than any other medium. It is difficult to conceive of a firm that does not occasionally mail to customers or prospec-

tive customers some information which it regards as useful to them and, in the long run, profitable to the advertiser. Moreover, this medium supplements practically every other form of advertising. Frequently, large space is used in publications primarily to get inquiries for the distribution of direct-mail matter. Car cards are similarly used, and occasionally posters are expected to stimulate correspondence. It is difficult to think up a list of articles that has not been sold by circular or catalog advertising.

Direct-mail advertising is not supposed to be adapted to consumer advertising for extremely low-priced goods, yet William Wrigley, Jr. twice sent samples of chewing gum to every address given in the telephone directories of the country, and he expressed the greatest satisfaction with the returns. Groceries, clothing, machinery, bicycles, automobiles, pets, live stock and even the materials for constructing houses are commonly sold through direct advertising.

The success of this medium depends upon the care with which the message is prepared, the accuracy and completeness of the mailing list, and the adequacy of the follow-up. These all presuppose that the article offered is of reasonable value, and is sponsored by a reputable firm. In connection with national advertising, direct-mail has been used to obtain dealers for a large number of articles, ranging all the way from toilet supplies to expensive items of furniture.

As everybody likes to receive mail, so everybody is responsive to direct advertising. It may be adapted to reach all classes of people, and to sell all kinds of goods. There is also another important advantage in that competitors are not able to discover the full nature or extent of the direct-by-mail campaign. They may succeed in getting the name of an employee on a competing mailing list, but the extent of the advertising and the sales efforts that go with it can seldom be detected if it is desired to keep them secret.

Direct mail is a form of advertising that is still largely handled in the advertising department rather than by the agency. Indeed, few of the agencies that place copy specialize in this kind of service. Particularly is this true, when there is a considerable amount of material that goes to dealers for their distribution, or when it includes more or less sampling, or when there are one or more house organs to be prepared. It is a form of advertising in which the agency organization has little advantage over the equally ample advertiser's department.

11. *Mass media.*—For articles of general consumption that can be adequately presented through a picture or by a picture and a brief message, posters, car cards and colored bulletins, as well as store signs, present economic and appealing possibilities of reaching the public. From the very nature of this advertising, it is more popular for goods of general consumption. Cigarettes, chewing gum, toilet

articles, a wide variety of foods, dentifrices, and many articles of wearing apparel, particularly such as collars, hats, and shoes, have been most successfully presented by these media. Where the price of the article is higher and the buyers much more restricted, the signs have been less popular, although both tire and automobile manufacturers have utilized them extensively.

The unit of the twenty-four-sheet "stand" has been adopted for posters. This means a display about twelve by twenty-five feet, including the usual border. The advertiser has the poster lithographed, and then supplies a sufficient number for all the stands that he expects to cover. The paper is supposed to be replaced every four weeks as it will not remain in good condition much longer than that. An advertiser can arrange with his agency or with a representative of an outdoor advertising company to have his displays placed in practically every city and town in the country, and, if advantageous, to have them all appear at the same time. The poster offers excellent advantages for presenting an article in large size, and in color, at a small cost per thousand circulation. The outdoor advertising companies supply photographs of each location for purposes of checking. Painted bulletins are handled usually by the same companies that handle posters. They arrange to repaint them two, three, or four times a year. With these the price will depend upon the location, and each is considered separately.

Car cards are uniform in size and, like posters, can be handled for the whole of the United States and Canada, through a central agency. They are usually placed one to a car, which is called a "full run"; two to a car, which is a "double run"; or one to every other car, which is a "half run." Occasionally there is a "quarter run," with one in each fourth car. The rate for these is also low, considering the number of possible readers. One striking advantage, both of car cards and posters, is that a small competitor is not so completely overshadowed by large space as in some other media. Even though a firm has but one card for four street cars, his showing will not be so overshadowed by a big competitor who is using a "double run" as it would be in a publication where his half column contrasts with his competitor's double page. Car cards, as is evident, are primarily an urban medium; they do not reach the agricultural districts.

The old road sign is passing as a means of advertising, except in cases where it can be kept repaired and repainted. To allow a sign, however attractive it might have been while new, to stand after it becomes worn and ragged and faded is no longer considered good advertising.

12. *Miscellaneous media.*—Theater and convention programs, directories, advertising novelties, special editions, and spectacular advertising, such as sky writing, all have possibilities, but they require more expert judgment for intelligent and profitable

use than do the standard forms of media. It is also much more difficult to compute a satisfactory rate on these forms of advertising than on those where the circulation is known absolutely and the proportion of possible buyers in the circulation can be closely estimated. The greatest drawback to much of this kind of advertising is that it is *sold* to the advertiser rather than *bought* by him. That is, the salesman makes such a strong case that he gets the advertiser to invest, where a more experienced buyer would hesitate. When one has a definite message that can be adequately conveyed through directory space or in numerous other of the less usual forms of advertising, there is every reason why he should avail himself of it. Limited space prevents the discussion of each of these in detail.

The theater program appeals to a class of people who enjoy the good things of life, and, for the most part, are able to provide themselves with a liberal share. The directory is an ideal medium for articles that are bought infrequently, but which are of an emergency nature, and it is eagerly sought when the need is felt. In the same way, each of the other media serves some definite, useful purposes.

13. *Measurements and prices.*—In choosing media, one of the difficult things to arrive at is some kind of comparison of cost. In direct-mail advertising, it is largely a matter of printing, engraving, postage, and obtaining lists. All of these processes are fairly well standardized, being different, however, in differ-

ent localities. In poster advertising, the cost is based upon the "twenty-four-sheet stand." The advertiser furnishes the paper, and the rental, which varies somewhat, is approximately $7.50 for four weeks—a bill poster's month. In street cars, the cards are furnished by the advertiser and the rental is about 70 cents a month per card.

In publication advertising, the unit of space is the agate line. This is a space 1/14 of an inch high across a column, making fourteen agate lines to the column inch. For easy comparison, advertisers also use the term, "milline," which means the rate per agate line per million circulation. As an example, the *New York Times,* with a line rate of 90 cents and a circulation of 400,000, has a milline rate of $2.25. The *Daily News,* with a circulation of 1,300,000 has a line rate of $1.65, which means a milline rate of $1.27. The milline is seldom used in connection with magazine advertising, as the magazine publishers prefer to figure the rate per page per thousand circulation. In the magazines of largest circulation, the rate for a black and white page runs as low as $2.00 per page per thousand. Usually the magazine with a smaller circulation has a somewhat higher rate, as also has the highly specialized magazine.

It is to be understood that rates and circulation change from year to year, and that all the figures here given are primarily for illustration, although accurate at the time they were written.

14. *Price comparisons for different media.*—The

task of comparing what one gets for a dollar in different media is obviously difficult. The number of people who pass a given poster is, at its best, a very crude figure to compare with the circulation figures of a newspaper or a magazine. It is equally unreliable to compare the number of passengers who may see a street-car card with the number of direct advertising pieces that may be sent out by mail. The practicability of investing a given sum in each of several different media and then watching returns and favoring the one that brings the most for the money is far from accurate. It may lead to serious error, as was the case with an advertiser who was spending $2,000 in each of two women's magazines. In magazine A, the cost per page per thousand circulation was approximately $12, but the page rate was only $2,000. In magazine B, the page rate per thousand was approximately $4. This advertiser regularly bought a page in magazine A and one column in magazine B. He believed the former to be better because he received returns at a lower cost. The trouble with this method of investigating is that with magazine A he was paying more than eight times as much to put his message before each reader as he was with magazine B. First of all, he paid three times as much a page for each thousand persons. Then he used approximately three times as much space for each reader as in magazine B. (One was three columns to the page, the other four.) The result showed rather that his advertising was more

profitable when the message was given page space. That was fully proved, when he used full pages in both magazines. The cost of returns then was less in magazine B than in magazine A.

If one really wants to test out the different media, especially two related media such as magazines together or newspapers together, a more accurate test is given from the results of equal expenditures for each reader. This frequently requires time and patience. A good approximation is to use equal space, and balance the cost of returns against the cost of reaching each reader. Most advertisers would rather spend their money for space in what seems to be a good investment than to take the time and trouble to make a scientific investigation.

One careful investigator studied the number of different-priced automobiles owned by the readers of the newspaper of a city, before he placed his advertising. Then he chose the newspaper whose readers had the highest ownership of cars at his price. In the first season, he found that the reduction of advertising costs amounted to 30 per cent, yet brought returns equal to those of any other year. Similar investigations, while expensive in themselves, have proved good investments to many advertisers.

REVIEW

A knife sharpener for use in the kitchen is to be sold by direct mail; what media would you select? If it were to be sold through hardware stores, how, if at all, would that influence the choice of media?

Name some of the characteristics of the different classes of media.

Explain the difference between a general and a class magazine.

State whether farm publications may be used advantageously to advertise a product that uses general publications mainly.

To what source may an advertiser turn for authentic information on circulation figures of publications?

Can an accurate comparison be made between different kinds of media, i.e., is a rate per thousand riders in street cars at all comparable with a thousand circulation of a publication?

CHAPTER XVI

WHAT THE LAYMAN SHOULD KNOW ABOUT PRINTING

1. *The technique of printing.*—There are three general classes of printing, depending upon the nature of the surface which makes the printed impression. With type, the printing surface is raised; in lithography and off-set printing, the printing surface is perfectly smooth; in engraving, such as steel die, copper plate and rotogravure, the printing surface is depressed. The general term for this is "intaglio," pronounced "in-tal-yo." The visiting card and the plate from which it is engraved illustrate copper plate engraving. In the printing operation, the ink used is very heavy. When the paper is pressed against the plate, the ink adheres to the paper, making a tiny ridge that can be felt when a finger is run over the surface of an engraved card or letterhead.

In steel die engraving, the paper is pressed up into the depression which holds the ink. The process gives the printing a gloss, while the copper plate engraving has a dull finish. In rotogravure, the picture is etched upon copper, and the minute depressions are filled with ink for the printing impression. The darker the picture, the deeper the etching. The ad-

vertiser does not have to concern himself with the making of plates. He can send a photograph of his display to the newspapers from which they will make the necessary engravings. The qualities and possibilities of this form of printing can be judged from the familiar rotogravure sections of newspapers.

In lithography, the artist traces on stone or on an aluminum plate the design to be reproduced. The sheet of paper is then heavily pressed upon the inked form. Lithography gives a clearer, sharper, more evenly printed surface than can be had from type. This comes from the nature of the press work in that it gets better distribution of ink, and in that greater pressure can be used because the printing surface is flat and will not poke through the paper as type is likely to do under heavy pressure. The cost of lithographing in small quantities is rather high, but in large quantities costs are approximately the same as for ordinary printing.

The printing surface of type and the usual engravings used in "straight" printing are raised. With halftone engravings, the surface appears to be flat, but in reality it is made up of a series of dots that make the printed impression. Process color printing is done with a series of halftones, one for each of the primary colors, red, yellow, blue, and usually black. When the yellow and blue are printed over each other, the resulting color is green. Whether the green is of a yellowish or bluish hue depends upon the relative proportion of the primary colors.

Yellow and red produce orange, and red and blue violet. Again, a particular hue of violet will vary from crimson to blue in proportion to the primary colors used. Practically all color tones can be secured by the expert application of process color printing.

2. *Four schools or divisions of type.*—The subject of type sometimes gives the advertiser unnecessary worry. It is important in itself, but it is so well covered by a few rules and principles that there is no reason why an advertiser with a little study should not be able to make an intelligent selection of type. There are four divisions or schools of type, but three of these are of little importance in advertising. *Script* type needs no description; it was extensively used in old blank forms such as deeds, mortgages, receipts, checks, etc., when it was the custom to fill in the blank spaces by longhand. **Text** or **Old English**—more accurately called Tudor—is still occasionally used for calling cards and the names of newspapers. Just why so many publications should print their names in a type so hard to read can be explained only on the ground of habit, and that this type is "fat," or extended, and so makes a short name fill a wide space across the top of the sheet. Like Script, it is practically never used in advertising. **Gothic** type is one of the oldest forms, and years ago was one of the commonest for display type. Being less attractive than Roman type, it fell into disuse, but, of late, modified Gothic such as Kabel, Franklin Gothic, and Futura have become popu-

lar in advertising. They are really "modern" faces designed for "modern" art and advertising.

This leaves the Roman as the one important division of type for consideration. The Roman type is divided into Old Style and Modern. It should be noted that Old Style does not refer here to either the Old English or Gothic. Most of our easily read type is Old Style; particularly is that true of the "body type" of newspapers, books, and magazines. The outstanding characteristic of Old Style is that there are very few shaded lines. The A's and S's and some other letters have parts slightly heavier in some portions than in others, but they do not have the heavy and "hair" lines characteristic of Modern type. Also the serifs, or little finishing lines, such as are found on the ends of the letter S, are slanting in Old Style, while in Modern type they are either vertical or horizontal.

A font of type contains all of the characters of the alphabet including figures and punctuation points, capital letters and small letters. There are between 90 and 100 different characters in a font of type, depending on whether there are brackets, asterisks, paragraph marks, etc. The font is divided into two parts, upper case and lower case. These two come from the position of the type cases. Every reader will remember seeing a compositor picking type out of the case. He will pick up several types from the case immediately in front of him, then will reach up to the case which rests upon its edge for one. That

was a capital letter, and because the capitals are placed in the case that stands nearly upright they have come to be called *upper case*. The small letters are in the case that rests nearly horizontal, consequently are *lower case*. When one wants all capitals used, he will direct the printer to "set upper case" or "set in caps." If he wants the ordinary capitalization, he will merely direct to "set in lower case."

3. *Some common type terms.*—There are a few type terms that are advantageous for the advertiser to know in order to talk understandingly with his printer. These are not very numerous or very difficult; several of them have already been given. Type is measured in *points* of which there are 72 to the inch. This is one of the results of the great Chicago fire. Up to that time each type-founder made type according to his own notion for sizes and the various sizes were indicated by such terms as pearl, agate, nonpareil, brevier, pica, and long primer. But while these names were usually adopted for type of about the same size, they were not by any means exact measurements when the type from one founder was compared with that of another. Following the great fire in which the type-foundries were destroyed, John Marder, the head of Marder, Luce & Company, adopted the point system which has since become universal. The font of type is all of one size and the sizes run primarily in even numbers.

The advertiser will find little use for type smaller than 6 point or 1/12 of an inch. That means that 12

lines of this type will occupy just one inch in a column. The "face" of the type will be slightly smaller than the "block" upon which it is cast. Other sizes are 8 point, 10 point, 12 point, 14 point, etc., up to 72 point, except that in the larger sizes 6 points intervene rather than 2 points as in the smaller sizes. That is true for most type: starting at 18 point, next is 24, then 30, then 36, etc. Four lines of 18 point type take up one inch of a column. Nine lines of 8 point type fill just an inch of a column. If one wonders how large a type is, he can easily make an estimate by counting the number of lines to the inch in a column. With the smaller sizes, sometimes there is a strip of type metal, called a *lead* (pronounced *led*), placed between the lines in order to separate them and make the type a little more open and a little easier to read. The leads are usually 2 points in thickness, so 8 point type leaded would be approximately 7 lines to the inch, instead of 9 lines set *solid* (without the leads). It is not at all difficult for the eye to distinguish type that is leaded from that which is set solid.

Such names as Caslon, Bodoni, Cheltenham, etc., have done much to obscure some very simple facts about type. It has for many years been a common practice for the man who designs a type face to give it his name. Then, when it is cast up into different sizes, it is called a type family. If one works much with type, he will soon learn the names of a few of

the more prominent type families, especially the three just mentioned. No student of type could possibly name all the type faces that are met in ordinary reading, so it is not necessary for the business man, even though he is preparing a considerable amount of advertising matter, to trouble himself about learning the names of type.

One other important term is used. A printer does not say that a line is 2½ inches long, rather he will say it is 15 *em measure*. An em, as this indicates, is 1/6 of an inch; it is also sometimes called the Pica em. Inasmuch as type is measured in sixths and twelfths of inches rather than in quarters or eighths, engraving should be ordered according to the type measurement, so many ems wide and so many ems deep, and then there will never be difficulty in making the cut fit the column.

4. *Some useful type faces to know.*—The authors believe that for the non-technical man, an appreciation of type will come easiest by presenting the adaptations of the various types in the particular face that is under discussion. Several different type faces and sizes with a discussion of each are presented in the following pages. These are not selected because they are regarded as the most important, but as being among the best. They are all in common use and, with perhaps one exception, all may be used advantageously in current advertising.

Fleeting styles are suggested by type of this character. The very word Style denotes transition. The reader will also remember that slanting lines represent motion—perhaps symbolically, the passing of ideas and vogues. This is 12 point Cloister Italic.

In describing a bond, a stock, or other investment, frills both of language and of type are to be avoided lest they convey the idea of instability. An old type face, one with which the reader is familiar, tends to create confidence in the message—at least it facilitates the reading and avoids distraction through the presentation. This is 12 point Caslon.

In discussing extremes in styles, it is permissible to employ unusual type in presenting the message. Strict logic would dictate that modern type be used, but as most of the people advertised to do not know ancient from modern type, it is less important that the *period* be correct, than that the impression be emphatic. This is 12 point Cochin.

If one were advertising heavy trucks, the ideas of strength, durability and serviceability would be important. Goudy Bold type is excellent to convey these impressions. However, if the message is long —more than one or two paragraphs—an easier reading type should be used. Goudy Bold, in suitable sizes, would then be appropriate for heads and subheads. This is 12 point Goudy Bold.

THE RIGHT KIND OF TYPE

Nothing is gained by employing type that is disproportionately large. In reading a book or a magazine, the type will be seen at the usual reading distance, and if an unusual size is placed before the reader it will slow down the reading process and require a little unnatural effort. As has been repeatedly pointed out, any extra effort that is required of the reader to peruse an advertisement will cut down the number of readers. Type that is too large, such as this page illustrates, will do that as surely as type that is too small.

In an attempt to save space or to present a message that is unduly long for the space which is allotted to it, type is frequently selected which is too small to be read with ease. You will notice the difference in the effort required to read this paragraph as compared with regular body type in this book. Shortening the lines here, of course, would make reading easier, but even then a much greater effort would be required to read this type than to read the rest of the text as it is presented.

In the body type of advertising for newspapers, magazines, and even for catalogs, it is usually regarded as advisable to use no type smaller than 10 point except in mail-order copy. It is true that a newspaper type is much smaller than that, but the columns are narrow and we have all become accustomed to the smaller size. Also newspapers are large enough as it is; if a larger type were to be employed and the same amount of news given, the added size would be found more objectionable than any gain in added legibility of type. This is 9 point Modern.

Stateliness and formality are appreciated by those familiar with the significance of ceremonies and rituals. Classic type faces are appropriate for announcements of such occasions and for describing equipment and paraphernalia requisite to such ceremonials. Probably it will also be understood and appreciated by those who enter into the spirit of formal etiquette. This is 12 point Cloister Oldstyle.

With most advertising messages the questions of legibility and of fitting the type to the space are of more importance than type expression per se. Most of our reading is of oldstyle type, somewhat similar to this. So we find this easier to read than heavier, or bolder type, even of a larger size. Reading requires some mental effort at best, so if an advertiser makes his message just as easy to read as possible, he will invite and hold most readers. This is 12 point Garamont type.

Kabel, in which this paragraph is set, is a "modern" adaptation of the early Gothic, and is being used rather extensively by advertisers for simplicity and modernity.

For Short Lines

When a wide type similar to this is used in narrow space it requires too frequent use of the hyphen, because of words that have to be divided at the end of a line. Also it does not seem to conform to the space. It is what Edmund Gress calls "misfit" type.

For Short Lines

Fitting type to space aids legibility. Where the space is narrow and the lines short, as here, a moderately condensed type like this makes reading easy. It helps to avoid dividing words at the end of the line, which detracts from the appearance as well as the legibility, if done too often.

FOR AVERAGE LENGTH

When the advertiser can select his own space, he will do well to make the reading lines of the body type about seven words each. This number need not vary with size of type, but it will vary with different writers. Short words, such as are used in this paragraph, may run as many as eight, or even nine to the line and still be read easily. Where long words prevail, there may be only six to the line. This rule provides for a line slightly longer than is found in newspaper columns, which average about six words to the line.

For Average Length

Then again if the type is extremely narrow, which the printers designate as "lean," the line will seem to be of much greater length. The eye in reading, from habit swings rhythmically across the column and when the type is so highly condensed that the lines are followed with difficulty, or when the words seem to run together, the effort of reading is greatly increased.

For Average Length

The average length of a line may be made to seem shorter than it really is, by using an extended or what the printers call a "fat" type.

When the Measure is Wide

Occasionally circumstances require that the width of column shall be much greater than it should be to provide the maximum legibility. When such a condition prevails — particularly when it coincides with copy composed primarily of polysyllabic words, like those in the paragraph you are now perusing—it is well to select an extended type such as this Bookman.

A line that is disproportionately long adds to the difficulty of reading and this difficulty becomes greater if the nature of the type is such as to present a crowded appearance. Correct spacing, or even unusually wide spacing, helps to overcome this effect, but even more important is the selection of the best type which, as pointed out in the above paragraph, should be extended.

5. *Adapting type to the article.*—Before the age of the typesetting machines, it was quite common in ordinary printing to turn the copy over to the printer with some general instructions and leave it to him to work out an artistic effect. In other words, one could safely leave the selection of type and the general arrangement to the printer. But as printing has become more and more a manufacturing process, with many men contributing something to each job, the buyer of printing has to be more specific in his directions. With the modern printing office, most of the art that goes into composition will be put there before leaving the "front office" and not by the one who executes it.

The older Gothic type has often been referred to as expressing plainness and cheapness. Many other kinds of type have equally distinct impressions of qualities. Bodoni bold-face type expresses strength; Caslon bold, severity, and Caslon italic, daintiness. No one should attempt to express the delicacy of millinery, light summer fabrics, or sheer hosiery with heavy bold-face type. On the other hand, if one were advertising a heavy truck or hoisting machine, such a type as Bodoni bold or Cooper black would do much to promote the feeling of strength and endurance.

Vanity cases and goods that are characterized as extremely modish, or "style stuff," can be represented with italics, swash letters, or type abounding in curved lines such as Bernhard Cursive. It will

be remembered that a curved line is indicative of beauty, delicacy, and sometimes of instability. Are not all of these qualities that one naturally ascribes to a large part of women's wear? Not every product may find a type to represent it as definitely as the ones mentioned. Where the qualities of the article do not seem to be of a nature that is suggested by some form of type, then legibility and ease of reading become the paramount questions.

6. *Adapting type to space.*—One of the greatest essentials in selecting type is not only to make it easy to read, but to make it *look* easy to read. Then it will invite perusal. That arrangement of type which gives seven words to the line provides the greatest ease in reading. If of necessity the space is long and narrow, reasonably condensed type like Cheltenham Old Style will seem appropriate. If a large face is desired, it can be provided, but, at all events, the type should not be unnecessarily extended. On the other hand, a space that is wide horizontally but of little depth can more appropriately be filled with type that is moderately extended rather than lean or condensed. In either case, extremes are to be avoided, but the selection of a type that will provide approximately seven words to the line will make reading easiest.

It is apparent that there will always be three tones available to the compositor even in plain black and white printing. He will have the black of the ink, the white of the paper, and the gray effect pro-

duced by the solid printed matter. A line that is to be given emphasis by a large type will have stronger contrast if it is not surrounded by other type; that is, the white space, if sufficient, permits the black of the displayed type to contrast directly with the white of the page. Sometimes it is not practical to make the display line stand out by itself. Where that is the case, and the body type closely surrounds the part displayed, then the striking contrast is not between the white and black but between the black of the display and the gray of the body type. In order to secure the same emphasis, a much larger display line is necessary than where the contrast is between black and white.

Almost any printer will be able to supply an advertiser with a type table showing the number of words to the square inch of the different types and different sizes. The following condensed table gives a few of the well-known types.

Approximate Number of Words Per Square Inch of Type

Type Faces	6 Point		8 Point		10 Point		12 Point		14 Point	
	Solid	Leaded	Solid	Leaded	Solid	Leaded	Solid	Leaded	Solid	Leaded
Cheltenham O. S.	62	45	38	29	24	20	16	14	12	10
Century O. S.	54	40	30	24	21	18	14	12	10	9
Caslon O. S.	54	40	32	25	22	19	14	12	10	9
Bodoni	54	40	32	25	22	19	15	13	11	10
Roman	52	39	30	24	22	19	14	12	10	9
Scotch Roman	50	37	30	24	22	19	14	12	10	9

How to fit type, space, and message is a problem which will present itself from one of the three angles. The advertiser will know how many words are necessary to present his proposition, and then either he can choose the size and kind of type to present it in, or he will select a space and make the type accommodate itself to the space. For example, the space may be fixed. He has two newspaper columns four inches deep and has 350 words that must go into that space of approximately 16 square inches, disregarding margins and headlines and signature. Dividing the number of words by the number of square inches shows that it is possible to use a type with approximately 22 words to the square inch. Consulting the table shows that this will permit of 10 point Caslon Old Style or the same size of Bodoni, Roman, or Scotch Roman. From these he will select the type that seems best adapted to his product.

Here is another angle of the same problem. The space will be known and the advertiser will feel that the size of the type is fixed within close limitations, that is, he does not want to use smaller than 10 point nor larger than 12 point. The problem then is, how much copy he can write to fill the space. Suppose that it is a single column in the standard size magazine. The display lines at the top and foot of the column occupy $2\frac{1}{2}$ inches. That leaves him a space 5 inches deep and approximately $2\frac{1}{2}$ wide, or $12\frac{1}{2}$ square inches. 12 point type averages about 14

words to the square inch. Multiplying this by the number of square inches gives him 175 words.

Where the amount of space is small and the cost per square inch is high, a still different method of estimating the number of words is used. The number of type units including the punctuation points and space between the words is counted for the entire length of the line. This can be used as a measuring stick with the copy. If it is found that the copy is too long, the next smallest type, or one proportionally smaller, may be used. This is only a duplication of what the "head" writer always has to do. He will write the head and then count the number of units for each line. This he compares with the type chart, which gives the possible space units that can be crowded into each line. If the head writer writes too much, he cannot ask to have the size of type changed; he must rewrite. On the other hand, to "fill," he has to rewrite the head so that it will occupy enough space to look well in the column. Practically every printer furnishes a proof sheet of the type faces he has available. These are usually set in a wider measure than would be required for ordinary book work.

This is the method, briefly stated and illustrated by the body type used in this text. Measure off as much space as would be required for a line of your copy. Say that is 3½ inches and then count the units in that space. Say, there are 33 units. That means

that there can be 33 units in each line. The number of lines then gives the limitation of the copy.

There is still one other angle from which this problem may be presented. Suppose a man has written the message that is to be embodied in a folder. He has boiled it down to 1,700 words. The type, he feels, should not be smaller than 10 point leaded. The folder is to be of a size to fit a number 6¾ envelope. That gives a type page with suitable margins of about 3 by 5 inches, 15 square inches to the page. The problem then reduces itself to finding the number of pages that are necessary: 10 point type leaded averages about 19 words to the square inch, which with a 3″ x 5″ page allows 285 words; 1,700 words will require 6 pages set in 10 point type. The title pages will have to be considered extra. With this simple table and these few rules, it will always be possible for one to estimate the length of the message, the size of the type, and the amount of space required.

7. *Influence of texture and color on type.*— Heavy, black-face type always seems out of place on very thin paper. First, there is the difficulty of transparency. It may show through and make the reverse side difficult to read. Then there is a feeling that it is ill adapted. If it is desired to have a large display face on a very thin sheet, the type should be stippled or otherwise lightened, so that it does not give the impression of being disproportionately heavy for the paper. Of course, as the paper be-

comes heavier, the blackness of the type may be increased without giving the feeling of disproportion. Similarly, a roughly finished paper will adequately carry a little heavier type face than a smooth paper. The unevenness of the surface makes it difficult to have every line of the type perfect, so that a little larger printing surface for each character tends to give clarity to the individual letters.

Where there is not the striking contrast between the color of ink and the paper that one gets with black and white, the boldness of the type may be increased. If one is using a dark blue ink on a light blue paper stock, it is evident that, to maintain the same legibility as one would have between black ink and white paper, the type may appropriately be a little heavier. Where the color of the ink and the color of the stock approach each other, the boldness of the type should be proportionately increased; otherwise there will not be body enough to the individual letters to give them the required strength necessary for easy reading.

Again, even though the paper is of sufficient weight, if it is of a delicate hue, the type used with it should be influenced by the delicacy of the color tone. A heavy black type on a light pink sheet of paper seems out of place and out of proportion. At the same time, if the paper chosen is of an orange hue, the same type in black, even though equally contrasted, will from the very strength of the orange tone be more appropriate. The application of the

size of the type face to the color of the paper will, of course, be influenced also by the amount of color contrast as discussed in the paragraph above.

8. *Some earmarks of good composition.*—Some printers fail to appreciate the vogue in type and arrangement. Types come and go, the same as shapes in women's hats. Some typefounder will get out a new series of type that is catchy and of passing vogue. For a time it seems in place and is popular, but in two or three years it may seem old fashioned and out of date. Then type arrangement changes. Sometimes closely set pages with straight-line borders seem to have an unusual popularity. Again the margins will increase even to the point of extravagance; borders will disappear and large initials will become the vogue. All of this is important to the advertiser. Of course, there are classic types which do not go out of style and for certain kinds of messages are always in place. Caslon, Scotch Roman, Bodoni, Bookman, Della Robbia, Cloister are some of these. While they may not give the effect of being chic, they will never convey the idea of past generations as might Gothic or Script.

The good-looking type page will depend to a considerable extent on how carefully the spacing between words is done. It is impossible from the very nature of type to space the words of each line exactly alike, but there should not be too great a difference. If a page of proof presents an untidy appearance, examine the spacing. Hold the page up to

the light almost parallel with the ray of vision. If there are white streaks through the page, it is an indication of poor spacing. Not only should the words be spaced with care, but the distance between lines should not vary, should not be too great, and should not be too small. The distance between lines should seldom, if ever, be more than the height of a line, and a blank space of one line between paragraphs is usually adequate. The use of hyphens in broken words at the end of lines is permissible, if they do not occur with too great frequency. However, to have two or three or four lines in succession marred with a hyphen at the end is not a mark of good printing.

There should be no unnecessary changes in the size of the type or in the length of line. Each time the size of type changes the eye is forced to make an adjustment, which is not conducive to easy reading. The eye should move rhythmically back and forth across a column, beginning and ending with the same sweep or "amplitude" and without unnecessary interruption. It is a principle so well fixed that not more than two families of type should be used in one display, that merely to call the reader's attention to it is sufficient. Desired emphasis can be secured by an underline, preferably of the individual words to be given prominence, or by the use of italics or small capitals.

9. *Layouts and instructions to printers.*—With expensive space, such as the large newspapers and magazines, the matter of layout can be left to the

artist who has it in charge. With simpler forms and where less money is involved in the presentation, it is not a difficult thing for the copy writer to make his own layouts. The size of the page is blocked out accurately; exact margins are indicated—rule and pencil are all the tools that are necessary. Display lines may be penciled in to indicate size and tone desired. If the one giving instructions to the printer does not know the name of the type, let him find a sample from newspapers or old magazines and merely request that a similar type be used.

When the proof on colored paper is sent for the "dummy," the number of the "galley" (found at the top) should be copied in pencil on each paragraph. That is for the printer's guidance in making up the pages. The margins are then trimmed off and the proof pasted on sheets the exact size of the finished page. Proofs from the cuts to be used can be pasted on the page where it is desired that they appear. In most cases a layout of this kind will be ample for the printer, especially if accompanied by verbal instructions.

It usually pays to select a printer who will take some interest in the work, or who has a service department to aid in the art work. Even though his prices may not always be the lowest, the chances are that the results will cost less in the long run, when reasonably complete instructions go to the workman.

REVIEW

What type face, among those shown, would you use to advertise ladies' hosiery; a lathe; men's shoes; a bank?

How many words, set in 12 point leaded type, would fit in a space 2½ inches wide and 6 inches deep?

Make a layout of an advertisement, indicating instructions to the printer.

CHAPTER XVII

TRADE-MARKS, TRADE NAMES, AND SLOGANS

1. *The distinction and purpose of each of these.*— By and large, there is much needless confusion in the minds of business men regarding the marks of identification on goods. Most of this misunderstanding is due to a lack of knowledge of the function of each mark of identification. Trade-marks, patents, copyrights, trade names, and slogans all have a place in advertising and marketing and each serves a definite purpose.

A patent gives the owner a monopoly of manufacture. In the United States it is good for seventeen years, while in Canada it runs for eighteen years. It is a form of property. It may be sold, rented, or operated on a royalty, but may not be renewed.

Copyrights are similar to patents in many respects. They also are a form of property which may be sold, exchanged, rented, or operated on a royalty. The life of the copyright in the United States is twenty-eight years, and it may be renewed once, for a similar length of time. Like the patent, it gives the owner exclusive rights during its life. In Canada a copy-

right runs for the life of the author and for fifty years after his death.

Slogans, which will be discussed more in detail later, have no legal standing as such. They are merely condensed advertisements.

This is a group of trade-marks that have served their purpose admirably. They "tie-up" closely with the product or firm, are unquestionably distinctive, and so have been easily defended.

Trade-mark is a mark or design intended to identify the product. It should make it easy for the consumer to recognize the product and assure himself that he is getting the particular brand that he desires. Further, it should protect the manufacturer by identifying his product beyond all doubt. In the eyes of the law, the primary purpose of a trade-mark is to protect the public against deception. In litigation over conflicting or infringing trade-marks, the interest of consumers is always considered first by the courts. The question is repeatedly asked: "Is the similarity so great that a casual perusal might be confusing or misleading?"

As a matter of good business, the trade-mark should be of such a nature as to create a pleasing impression for the article it represents as well as to secure to the manufacturer full credit for his product and indicate his willing acceptance of responsibility for maintaining its quality. This is all simple enough and becomes confusing only when the manufacturer attempts to combine some advertising with his mark of identification or, still worse, converts it into an advertisement.

A trade name is the name by which the public recognizes an article. Irish Lace, Castile Soap, Pennsylvania Oil, Penang Cloves, and Saigon Cassia Cinnamon are all names of origin which have come to be associated with certain qualities—in other words, trade names. Likewise, such terms as Colgate's, Arbuckle's, Prophylactic, Campbell's, Swift's,

1847 ROGERS BROS.

Kuppenheimer
GOOD CLOTHES

CHENEY
SILKS

COLGATE'S

Packer's
Tar Soap

These trade-marks have all been in use for a half century or longer, and constitute a major part of the nationally known identifying marks that have served so long. Although they all antedate our basic trade-mark laws by many years, they conform closely to the best standards of present practice.

Armour's, are trade names which refer to the firm rather than to the product. In all of these, the name covers more than one article. The old practice of assuming such a name as Perry Mason Company, which was chosen by the publishers of the *Youths' Companion* although there was no one connected with it who bore either of those names, is another form of trade name. Furthermore, such trade names as Old Dutch Cleanser, Sunkist, Kodak, Palm Beach, and a host of others are trade names that designate a product and are also connected with or constitute the whole or a part of the trade-mark.

A trade-mark may be a word, a picture, a symbol, or some peculiar form of lettering. The word *Addressograph,* as applied to printing machines, includes only the particular form in which it appears. That is also true of *Foldwell* for papers and for most names that appear as signatures. In the word *Gargoyle,* both the picture and the word are registered as trade-marks, and the same is true of Old Dutch Cleanser. With the word *Sunkist,* both the word and the form of lettering are trade-marks and provide a double protection. Sometimes also the name of the firm is included in a trade-mark.

The supposition is that the longer a trade-mark or trade name is used, the more valuable it becomes. Unlike a patent or copyright, it is assumed that the trade-mark will be in continuous use, and provisions are made in the law for renewing it every twenty years for as long as it proves valuable. It is evident

that such continuous service may be provided only by a mark of identification. The Indian head of Skinner Satin, the picture of Time with his scythe for the Elgin Watch, the Smith Brothers, and "Royal" for Royal Baking Powder, are examples of those that have seen more than a half century of service and have increased in value with age. Few would have the temerity to attempt to write an advertisement that would still be effective in fifty or one hundred years, yet that is what it amounts to when the slogan is converted into a trade-mark.

2. *Trade-marks should be easily recognized.*—It is obvious that, for the utmost effectiveness, a trade-mark should be easily recognized. Still this point is not always observed when designing it. Making a trade-mark easy to recall and recognize means that it should not consist of words that are difficult to remember or pronounce. Furthermore, such symbols as geometric forms, letters of the alphabet, and names of individuals have led to endless litigation. The B.V.D. Company, in protecting its three letters, has paid out a fortune for court proceedings. The National Biscuit Company has spent hundreds of thousands of dollars in protecting its Swastika design. The trade-marks that are most easily recognized are those that contain characters in connection with names like Old Dutch Cleanser, the Clicquot Club boy, the Sun-Maid Raisin girl, and the little chick of Bon Ami. Old Dutch Cleanser and Sun-Maid are quite ideal. They are distinctive, easily

pronounced, and easily recalled. The names Clicquot and Bon Ami can be made familiar to the public only with vast expense and with a long term of advertising. An investigation revealed the interesting fact that employees in the office of the Bon Ami Company pronounced the name of the firm and of its product in seventeen different ways. However, once the public is familiarized with an unusual or difficult name like *Prophylactic,* it is particularly valuable because so distinctive.

3. *Trade-marks should be easily pronounced or described.*—People do not like to expose their ignorance in such a minor thing as the mispronunciation of a name before a supercilious clerk who will be critical. Prophylactic, Weyerhaeuser, Djer Kiss, as well as Clicquot Club and Bon Ami, may be taught to the public, if the advertiser is patient enough and has money enough. But the task of teaching one hundred million people such names is staggering. The attitude of the public toward an unpronounceable name is well illustrated by a woman on the witness stand in a trade-mark case. She was asked how to pronounce the word. She said that she did not attempt to pronounce it, but she looked around and if she could see the package on the shelf, said, "Give me one of them." If she could not see it she asked for something else. The Ralston Mills chose the mule with an iron kettle hanging on his tail as a trade-mark, when its product had its chief sale in the South. An ignorant colored boy who was sent for

it was sure to forget the simplest of names, but he could always remember and easily describe this trade-mark.

4. *Trade-mark or trade name should not become generic.*—Even advertising agencies have glowed with pride on finding that some of their trade names have fallen into such common usage that they have found their way into the dictionary. As a matter of fact they could hardly have a worse fate. It is only plain common sense that, as the purpose of a trade-mark is to distinguish a product, when that trade-mark becomes a common noun it no longer distinguishes. Celluloid is, or was, the legal property of the American Celluloid Company. Failure to protect it by advertising or otherwise has permitted it to fall into common use, and it no longer distinguishes the products of this firm. The same is true with the word *victrola.* Although formerly the property of the Victor Talking Machine Company, in the mind of the public it now represents a special design of phonograph. Even the word *kodak* fails to identify the Eastman camera in many instances. A store may not handle Eastman products at all, but, if a customer comes in and asks for a *kodak,* the clerk will proceed to show the cameras that he has in stock. He will probably use the utmost care to avoid calling them kodaks, but that will not protect the Eastman Company, and a sale is likely to result without the buyer ever discovering that he has a camera that is not a kodak. The Eastman Company has

recognized this danger and has spent thousands of dollars in explaining to the public that "if it isn't an Eastman, it isn't a Kodak."

One other example will perhaps be worth repeating. A few years ago the Eveready Company conceived the idea of offering a prize for the best name for a flashlight. The contest was extensively advertised and, as usual, had thousands of responses. The committee of award unfortunately chose the name *Daylo*. It happened that three of the contestants had suggested that particular word, so each was given the thousand dollar prize. After the Eveready flashlight had been advertised for a time as the Daylo, it was discovered that Daylo had become a generic term to the public and meant any flashlight, and that dealers displayed and sold other makes than the Eveready without resistance. So the name Daylo was discontinued and the name of Eveready again attached to the flashlight. When a man or woman asks for it by this name there is little chance of substitution, or at least the buyer will not be confused, as a frank admission that flashlights in stock are *not* Evereadys is necessary under such circumstances for the seller to avoid fraudulent misrepresentation. The clerk may avoid the difficulty by repeating the request and asking: "You wanted a flashlight?" The difference may seem slight, but the effect is not. A store soon tires of explaining to customers who request Eveready flashlights that, "We have flashlights but not Evereadys," and fol-

lowing that admission with a reasonable excuse, which it seems to demand. The attempt to substitute is sooner or later abandoned. When the request was made merely for a Daylo, the customer often did not know whether that referred to a specific brand or not. That could not be true where an Eveready flashlight was specified.

It is easy to keep the name distinctive if one handles it in the right way. "Uneeda" was at first used to designate a cracker, but it is equally appropriate for cookies, bread, cake, or other bakery products. To make it all-inclusive the National Biscuit Company, in addition to the company name, puts out each of its products as a product of the "Uneeda Bakers." Hence there is no possibility of that name failing to identify the product to which it is attached. So, also, with such highly successful trade-marks as Crisco, Coca Cola, Cream of Wheat, Alabastine, Lux, Vaseline, Odorono, and Gold Dust. The manufacturers have *seen to it* that those names were not allowed to become common property. They have defended them vigorously both in the courts of law and with advertising. As explained in other paragraphs, some of this defense has been exceedingly expensive and troublesome.

5. *Trade-mark should be applicable to family of products.*—The trade-mark is so often chosen when the company is young that future requirements and uses are not foreseen. Years ago Rubberset was thought to be an excellent name for a brush. It was

descriptive, to be sure, but, as so often happened at the time, that was thought to add to its value. While the firm continued to make only brushes, the name was fairly satisfactory, except that with brushes not made with rubber it was misleading. When, in addition to a toothbrush, the manufacturer added a tooth paste to his line, the old trade-mark did not help at all. A Rubberset tooth paste was impossible. So the name was changed to Berset. In the same way, Keen Kutter was thought to be a splendid name for edged tools. As applied to chisels, saws, hatchets, etc., it had very high advertising value. But when the firm added to its line such items as hammers, mauls, squares, etc., much of its significance was lost. If the trade-mark is kept an adjective, in case it enters into the name as pointed out above, it will take care of the new products of similar nature that are added. The Cudahy Packing Company could extend the Old Dutch name to laundry soap, to blueing, or to almost any laundry or cleaning agent with equal advantage.

When Sunkist was chosen to represent its products, the California Fruit Growers' Exchange was not handling grapefruit, but the name applied to that as well as to oranges and lemons. Then, when other fruit products such as orange marmalade were added, it still provided a perfectly good name. The same is also true of Beech-Nut. While at first it applied to hams and bacon, it has since proved its worth in designating chewing gum, candy, jams, and

jellies. Kodak serves a useful purpose in designating Kodak films, Kodak tripods, and Kodak shutters.

6. *Trade-marks should not be of a nature to go out of style.*—There used to be a current expression that no man ever failed who advertised his face. That probably came from the enviable success of W. L. Douglas, Gerhard Mennen, Smith Brothers, and others. The latters' whiskers probably do not impede the sale of the products, but they certainly would not be well adapted to articles of style, and instead of being an assistance might easily prove a handicap. The little old phonograph with the dog listening to it was at first an excellent advertisement for the Victor Talking Machine. It was difficult to convince the skeptical public that the human voice could be reproduced on a machine, but, when the Scotch terrier showed signs of recognizing a voice in the horn of the old machine, it was seized upon as a good advertisement. So good, indeed, that the manufacturer perpetuated its use by making it a trade-mark.

Animals, like the Corticelli kitten and Bull Durham, will remain about the same in future generations. Children and idealized characters, like the Quaker Oats man, Aunt Jemima, the Dutch Lead boy, and the "noble" red man as he appears in various pictures, will remain in imagination about as they are now. Flowers and forms from nature will also prove steadfast.

7. *Trade-marks should be easily reproduced me-*

chanically.—It is often advantageous to place the trade-mark on a letterhead, on a fiber container or even on burlap, as well as in magazine and newspaper advertising. This necessitates the omission of fine lines, color, photographic effects, and designs that require a considerable amount of space to retain distinctiveness.

While color sometimes adds much to the distinctiveness of a trade-mark, as in the Lorain oven heater, Gargoyle, and as we are accustomed to see it in Old Dutch Cleanser, yet none of these loses its distinctive qualities if the extra color is omitted. A few colors have been successfully adopted as distinguishing marks even though their use is not generally to be encouraged. Fayette R. Plumb, Inc., uses red handles and black heads for its tools; also the Keen-Edge tools have found a red strip across the blade of their shovels effective and acceptable for registration. The blue strand in the Hart rope and the red band on Howell motors have also proved valid trade-marks, for they have served the purpose of immediately identifying an article that is hard to brand.

The study of successful trade-marks, as one sees them displayed in advertising, does not always shed light on the choice of new ones. So many things enter into the success of a business besides the ideal trade-mark. The business must succeed before the trade-mark is thought to be successful. Then if the business does succeed in a big way, as Coca Cola

has, for example, the trade-mark is thought to be good. But before that word was established in the United States courts as the sole property of the Coca Cola Company, probably more than a million dollars had been spent in litigation.

8. *Some considerations for slogans.*—Slogans have proved effective in many advertising campaigns. Indeed, practically the whole message of the Paint Manufacturers' Coöperative Campaign has centered in their slogan: "Save the surface and you save all—paint and varnish." "Say it with flowers" is also replete with salesmanship. Fortunate is the advertiser when his message can be so condensed, but numerous tragedies have occurred in advertising by assuming that the message could be conveyed in the slogan when it could not, or was not. "Walk more," "Eat more bread," and "Read more books" are a few of the highly selfish slogans that have failed to produce results. Merely telling people to do something because you will profit by having them do it is not a profitable way to advertise. Humanity is altogether too independent to follow blind directions, when it does not see that there is anything to be gained by doing so. When a slogan has a direct, definite purpose that is reasonable and contains an idea of interest to the reader, like any other advertising, there is hope of its success.

Although the slogan should not attempt to supplant the trade-mark, or to serve as an identifying mark, the best slogans have been closely connected

with the product. This is true of "Save the surface," "Say it with flowers," "When you think of writing think of Whiting," "If it isn't an Eastman, it isn't a Kodak," also of the former Eastman slogan, "You press the button, we do the rest."

The trade-mark slogan, or the attempt to identify the product by the slogan, is no longer thought good practice. Those already adopted, like, "There's a reason," "Forhans for the gums," "Made for the best trade" by B. V. D., "It's time to retire," and "His master's voice" will probably continue in use until they have outworn their usefulness. Fortunately most of them can be disassociated from the vital part of the trade-mark without impairing it as an identifying mark.

The slogan is now largely confined to epitomizing the message. That is, the slogan states in a few words the particular idea upon which the whole campaign centers. When the Postum Company brought out Post's Bran, they adopted the slogan "Now you'll like Bran." The idea was that the sale and use of bran had been limited because it had been so unpalatable up to that time. If in the future everyone's bran is prepared in a palatable way, and the taste is no longer a buying inducement, this slogan can be discarded without impairing the mark of identification.

There is a measure of protection for the slogan, first, by copyright if possible. However, protection for a slogan cannot always be obtained by copy-

right—in fact, more often than not it is refused. The Federal Trade Commission extends its protection to slogans as to other distinguishing devices not otherwise protected.

The copyrighting of an advertisement requires that two complete copies of the publication must be filed with the Superintendent of Copyrights. In the United States, a little quarter-page advertisement in the rotogravure section of a Sunday newspaper, if copyrighted, requires that two whole copies of the publication must be sent for the government files. In Canada three full copies of the publication must be filed with the Minister of Trade and Commerce. The only penalty for infringing a copyright is to collect the damage that can actually be shown. In so far as the writer has been able to learn, no advertiser has ever been able to collect damages under this part of the copyright law.

The copyright laws, however, also provide for the protection of labels. The copyright for a label is issued by the Patent Office rather than by the Superintendent of Copyrights. Differing from the trade-mark, not only may it be descriptive, but in many cases is expected to be minutely descriptive of the contents of the package. Infringers upon labels may be proceeded against either under the Unfair Trade Practices Act, or under the Copyright Law.

9. *Registering a trade-mark.*—Trade-marks in the United States are registered in the Patent Office at Washington, D. C. In Canada the application

for registration is made with the Commissioner of Patents, Trade-Mark and Copyright Branch, Ottowa, Canada. In other countries, also, it is a governmental function to register trade-marks. The procedure is quite similar in most of the English-speaking countries. Search is made to find whether the new trade-mark will conflict with any already in use. In the United States a proposed trade-mark is published in the Patent Office *Gazette* to give notice to those who might oppose it on the grounds of infringement. While most countries give a very considerable degree of common-law protection to trade-marks, there are some distinct advantages in having them registered. First of all, in case of litigation, it puts the burden of proof upon the claimant. It fixes the date, beyond doubt, when the registrant claimed ownership of the mark. In the United States, registration gives the Federal Courts jurisdiction and, consequently, legal action brought against an infringer in any part of the country, if sustained, will apply to all the states and territories. In case of infringement, the court may award three times the actual damage that can be proved. Furthermore, it may order a search of the infringer's premises, and seizure and destruction of all infringing advertising found. This includes labels, catalogs, and containers. Also, in most of the English-speaking countries, the trade-mark must be registered at home before it can be registered abroad.

Early registration of a trade-mark in every coun-

try where sales are expected, particularly in the Latin-American countries, is highly important. In some of these the first to register a trade-mark becomes by legislative action the owner, regardless of the status at the time of registration. One enterprising brigand registered the name of nearly all the American automobiles, and thereby became the owner of those names. No Ford, or Buick, or Franklin, or Nash, or any of the other leading automobiles could be exported to that country without first making a settlement with the individual who had legally, but dishonestly, appropriated their names. There are many American manufacturers who have had to pay heavily for neglecting to register their trade-marks ahead of the appropriators in these Latin-American countries.

10. *Avoiding litigation.*—In selecting a trade-mark, not only is it highly desirable to avoid infringement of other trade-marks by the widest possible margin, but also to make the trade-mark itself difficult of infringement. Where the name and the particular form of presentation are included as in "Sunkist," there is a double protection and the possibility of infringement is much more remote. Old Dutch Cleanser, Bon Ami, Gargoyle, Alexander Hamilton, are examples of trade-marks which combine a picture with a name, and all of these have been defended against infringement at very little cost.

To use the name of an individual as a trade-mark

frequently leads to trouble. Each one has a constitutional right to use his name on the product he manufactures, but it is also true that no individual has the right to use his name in a way to deceive the public. An example of this was the Ford Tractor Company, which was named from a lesser stockholder. This concern was in no way connected with the Ford Motor Company and it was apparent to the court that the name was used to mislead the public. An injunction was readily granted to prevent the new corporation from using the name "Ford." In the famous case of A. A. Waterman, who manufactured fountain pens and called them "The genuine Waterman pen," the court held that he had the right to call the pens by his name, but as the Ideal Waterman pen had been on the market for some time and was well established, the court decreed that A. A. Waterman must include the notice that he was in nowise connected with the Ideal Waterman Company in letters equally conspicuous with those of his name. Soon after the decree went into effect, the infringer discontinued business.

Another point that the manufacturer should bear in mind is that a name given to a new invention becomes common property when his patent expires. An example of this is the linoleum case. That name was given to the new fabric at the time it was patented. When the patent expired, the court ruled that other manufacturers had the right to use the

name "linoleum" although the patentee had registered it as a trade-mark.

If a trade-mark is abandoned or left inactive, the owners lose their legal right to its exclusive use. It is important, therefore, for a manufacturer who values his trade-mark to keep it alive by presenting it with all the products which it identifies.

REVIEW

What is the life of a patent and a copyright in the United States? In Canada?

What form should a good trade-mark take?

Name some trade-marks, other than those mentioned in this chapter, used with a family of products.

How may slogans be used to advantage in advertising?

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